

JINGO UNCHAINED

Dennis Harvey on *Red Dawn*'s uneasy patriotism P21

WARRIORS STEAMROLLER

Can anyone slow down the arena deal? P10

OBAMA'S DJ

Putting the party in politics P23



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CLOCKWISE FROM TOP
LEFT: MARY CAMILANG,
SARAH SASS BISCARRA-
DILLEY, GEORGE MCINTIRE,
COOKIE DOUGH, AND BLAKE
KARAMAZOV

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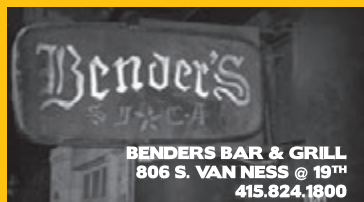
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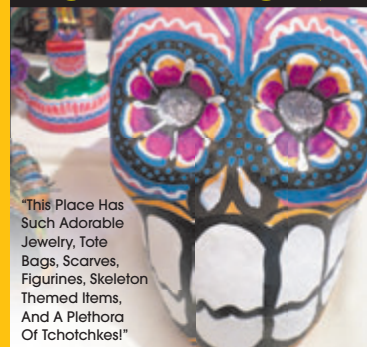
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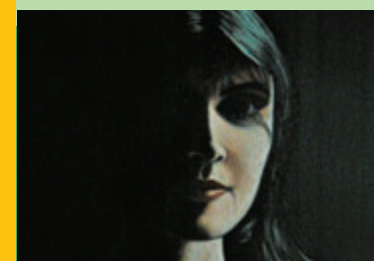
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GUARDIAN INTELLIGENCE

What you need to know

CPMC TALKS RESUME, IN SECRET

The Board of Supervisors put off any decision on the California Pacific Medical Center mega-hospital on Cathedral Hill until after the election, and the last we heard, CPMC was mad that the supes were asking too many tough questions and was stomping away and hiding. But apparently talks with the Mayor's Office have started again — in secrecy, with lawyer and business owner Lou Girardo taking point.

The Business Times reported the talks first, and we've been able to confirm a couple of things: 1. Whatever's going on, the wide range of stakeholders (the nurses, the affordable housing activists, the transit people, advocates for the medically indigent and supporters of St. Luke's Hospital) aren't involved, and 2. without buy-in from those groups, any deal is going to be in serious trouble.



OAK/FELL BIKE LANE VANISHES

The Municipal Transportation Agency is moving ahead with a long-delayed project to put a cycletrack — a bike lane physically separated from car traffic — along Fell and Oak Streets, but a handful of residents are appealing the decision and demanding a full environmental impact report. In the meantime, the MTA has started to make way for the new lanes — by removing existing ones. So for a week or so, while the appeal was getting fought out and the MTA getting to work, there were no bike lanes on this congested and dangerous roadway at all.

WHEN WILL PELOSI EVER RETIRE?

House Minority Leader Nancy Pelosi's decision not to step down was frustrating to many of us, who would love to see a politician whose signature local achievement was privatizing a national park retire. There are rumors everywhere that Pelosi's daughter, Christina, really really wants the seat, but there's a long list of other local politicians who would almost certainly run — and the notion of handing a Congressional seat off to a family member wouldn't play well in this town. The race to replace Pelosi for a safe Congressional seat could be a political Battle Royale; now, sadly, it's going to have to wait another two years.



NO, YOU CAN'T PUNCH GROVER NORQUIST IN THE DICK

Somebody in the Obama administration had the brilliant idea of allowing citizens to post petitions on the official White House website — and if 25,000 people sign, the president will offer a response. Lots of attention going to the new confederates — far more than the required number have asked Obama if Texas can have permission to secede from the US. But our favorite only lasted a few days: A recent petition asked Obama to "peacefully grant the people of the United States to have Grover Norquist be brought forth in chains and put in a public pillory. Once Grover Norquist has been secured, anyone who wishes will be allowed to punch him once, and only once, in the dick."

After gathering 52 signatures, it was removed for violating White House policy.



NO NUKES IS SAFE NUKES

Pacific Gas and Electric Co. has failed to convince the Coastal Commission that it should be allowed to fire high-intensity sonic beams at the ocean floor off San Luis Obispo to check for earthquake faults. The commissioners expressed concern about the impact on marine life, but there was a much bigger issue involved: Everyone already knows that there are two dangerous, active faults just offshore of the Diablo Canyon nuclear plant, that the area is a seismic hotbed — and that earthquakes and nukes are a bad mix. What else would the new studies show — and if they showed even more danger, would PG&E shut the plant down? When the utility indicated that closing Diablo was not part of the plan, Commission Chair Mary Shallenberger said the state Lands Commission and the state Public Utilities Commission "should be investing money instead on how to get nuclear power plants off the coast."



RUN FOR THE PIE

A new holiday tradition in the making: the first-ever Life Time Turkey Day 5K (www.turkeyday-5k.com), a fun run whose entry fees benefit the San Francisco and Marin Food Banks. Participants are also asked to bring non-perishable food donations to the starting line, which is located just outside of AT&T Park. The course then goes up the Embarcadero and down Howard toward the Civic Center finish line. (Two words: no hills.) As an added bonus, running or walking 3.1 miles burns around 300 calories, which happens to be the approximate pay load of a slice of pumpkin pie.



T-DAY SPECIAL: TOP VEGAN ALTERNATIVES TO TURKEY

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Gardein Holiday Roast with Cranberry Wild Rice Stuffing
Trader Joe's Turkey-Less Stuffed Roasts With Gravy
Field Roast's Hazelnut Cranberry Roast En Croute

HOMEMADE:

Porcini-Stuffed Seitan with Wild Mushroom Sauce (recipe via Party Vegan)
The Veggieducken aka Squashleekotato Roast (recipe via Cooking Channel)



THE NAKED SUIT

The nudists who oppose Sup. Scott Wiener's ban on public nudity have filed suit to block the law from taking effect — and quite a legal brief it is. We're sure this is all just entirely coincidental, but attorney Christina DeEduardo uses the terms "prong," "thrust" and "penal" all in the course of a few paragraphs.

That aside, the case, filed Nov. 17, makes an interesting argument: Is nudity free speech? In some cases, it clearly is, and courts have held that dancing naked is protected speech. We're not lawyers, and the courts will sort this out, but for a political protester to walk up Market Street nude with a sign may be a little different than a couple of men hanging out at Jane Warner Plaza. Either way, the coming legal battle just shows the silliness of trying to legislate this.

POLITICAL ALERTS

THURSDAY/29

WOMEN'S STAKE IN DEFENDING PUBLIC EDUCATION

New Valencia Hall, 747 Polk Street, San Francisco. 7:00pm. A home-cooked Autumn buffet with vegetarian option is served \$7.50 at 6:15 p.m. Around the globe young women are in the forefront of student battles and, with City College of San Francisco in crisis, Radical Women features a discussion on why public education is a feminist issue. baradicalwomen@earthlink.net · www.Radicalwomen.org

WEDNESDAY/5

REFORMING THE FOOD SYSTEM

371 10th St., San Francisco 6:30-9pm. \$8 online, \$12 at door. The Factory Farming Awareness Coalition and Food Shift present a "Hidden in Plain Bite: Overlooked Opportunities for Food System Reform." Speakers from local organizations will discuss everything from food waste to slavery in the chocolate industry, and present innovative ways to fix our food system. The evening will also feature organic food and a decadent silent auction. <http://www.brownpapertickets.com/event/285634>

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Wilbur Storey, statement of the aims
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ON THE BLOGS

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The name for a third political pole in San Francisco has been coined

Has BART director James Fang misused his power pushing the Milbrae station plans forward?

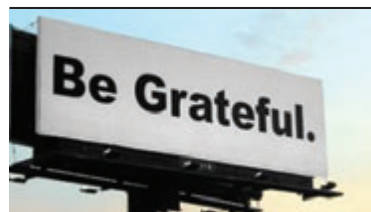
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Must-See shows include a legendary surf guitarist, an up-and-coming gypsy jazz guitar virtuoso Sébastien Giniaux, and a stunning soul queen

Live Shots from Tame Impala's show at the Fillmore

Psych-rock act Golden Void (named after a Hawkwind song) fills out the Localized Appreesh survey

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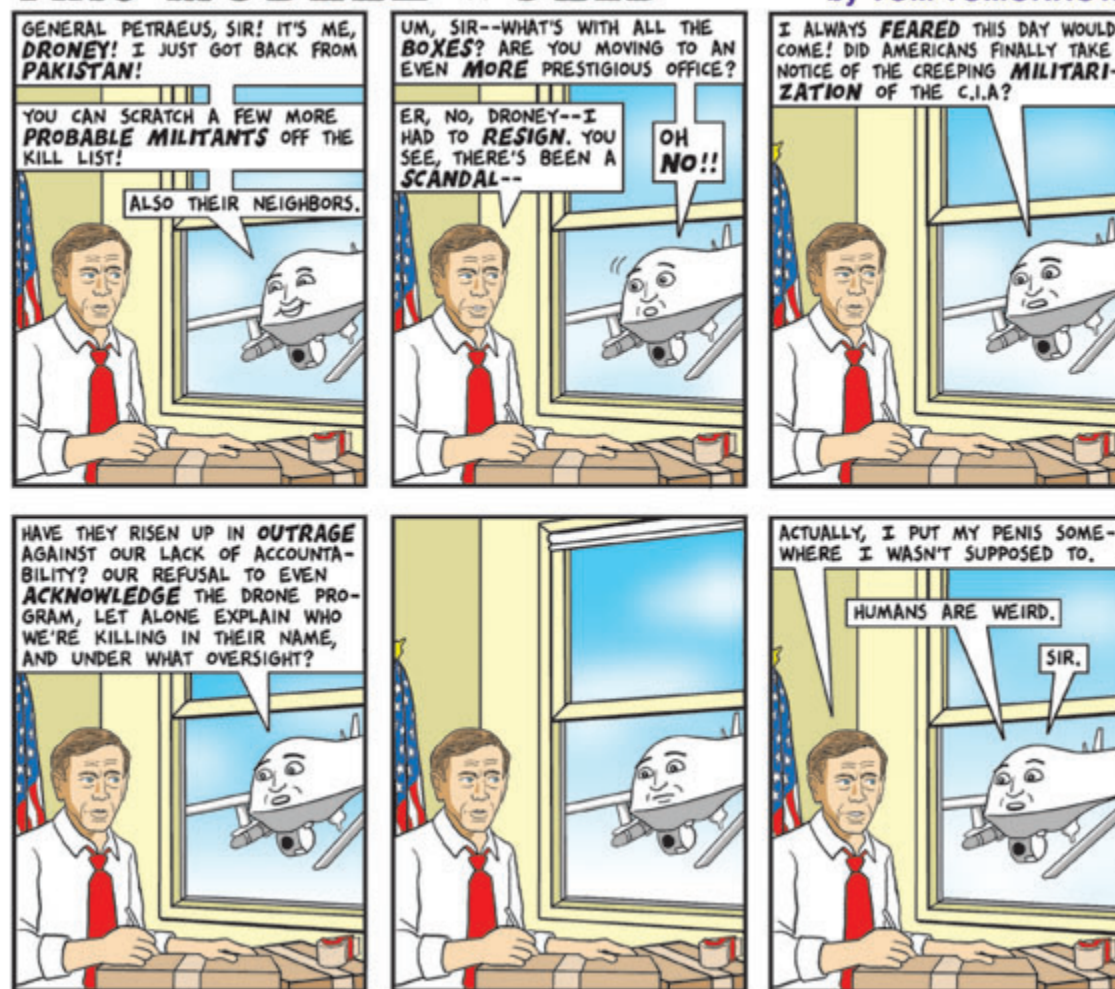


Epic holiday feasts need not include meat -- and here's the recipes to prove it. Plus: where to get your Turkey Day in the Bay Area, sans turkey

Check out On The Om Front, our transcendent yoga culture column

THIS MODERN WORLD

by TOM TOMORROW



WHO'S COUNTING THE MONEY?

BY TIM REDMOND
tredmond@sfbg.com

EDITOR'S NOTES Back in 1996, a few months before the San Francisco Giants went to the ballot to ask the voters to approve a new stadium on the edge of Mission Bay, Peter Magowan, who was the managing partner, and Larry Baer, his chief aide who runs the show now, came by our office to talk about the plan. Magowan was no fool, and he asked me a simple question: What would it take for the Guardian to support a downtown stadium?

I had already written an editorial on the topic, and I was happy to share. We were all in favor of building a ballpark on the waterfront—with two conditions: No public money, and no parking.

Well, Magowan's plan was almost there. It was almost entirely privately financed. There would be no new park-

ing, making it the most transit-friendly event center in the Bay Area. In the end, it involved a \$10 million tax abatement from the city treasury, and \$80 million in public amenities, which put us off a bit — but the Giants had the right idea. I voted for it. Turned out well, too.

That's where I am on the Warrior's deal: You want to build an arena on the waterfront? I'm not against that. But right now, I'm dubious. We can argue about the aesthetics and the impacts on people who live nearby and work on mitigations, but the bottom line is simple: If it's a bad deal for the city, we shouldn't accept it.

San Francisco isn't terribly good at negotiating deals with private investors for big projects. City officials get too excited — Mayor Ed Lee has already called the Warriors arena his legacy project. Building anything big creates construction jobs, which gets labor involved. The notion

that people will come to town to see events gets the hotels and restaurants (and the speculators who own real estate nearby) all atwitter. And the taxpayers who might end up with a raw deal get pushed to the side.

What — you don't want a basketball team?

But let's remember: Oakland got so excited about bringing the Raiders back that the city gave away the store, and is still paying for it. San Francisco went overboard to get the America's Cup here — and so far, I'm not seeing the economic benefits. Five years from now, I think a lot of us are going to be wondering: What exactly did all the Twitter tax breaks really do for the city?

And the financing on this Warriors arena looks more than a little hinky. The city's paying \$120 million — plus 13 percent interest — to the team, and

CONTINUES ON PAGE 7 >>

A CRISIS OF WILL

BY ZAHIR JANMOHAMED

OPINION In 2009, I was working in Congress when the eminent South African judge Richard Goldstone came to the House of Representatives to defend the UN report he authored on war crimes committed by both Israelis and Palestinians during that year's war.

Goldstone stood before a few of members of Congress and told them that before they condemned the report, they should at least read it. A few staffers and I sent emails across Capitol Hill offering to hand deliver a paper copy of the entire 575 page report. Only two members took up our offer. That afternoon 344 out of the 435 members of US Congress voted in favor of condemning the report. Most members said the same thing: we need to move forward and not point fingers.

But pointing fingers, Goldstone reminded us, is sometimes the most important thing to do. Without ascertaining who violated the law and therefore who should be held accountable, we create no system of punishment for those who harm civilians. We give them, in short, no incentive not to do such things again. As I left the Capitol building, an Israeli friend who worked with me in support of Judge Goldstone reminded me that in Congress the ultimate four letter word is "accountability."

Three years later Goldstone's fear has come true: The same war is happening again. And it is happening again because the US too often looks away when Israel violates international law.

You can almost copy a news article from 2009 and paste it into a newspaper today: Israel kills children in Gaza. Hamas fires rockets into southern Israel, killing civilians. The US issues a statement defending Israel's right to self defense. The US says Hamas must change its actions but will not deliver these messages to Hamas because the US does not talk to terrorists. Then a few months later, a fact-find-

CONTINUES ON PAGE 7 >>

EDITORIALS

A CRISIS OF WILL

CONT>>

ing report is released saying Israelis used US weapons and failed to distinguish between civilians and combatants. The UN votes on the report, the US vetoes, and the report's author, like Goldstone, is vilified. Pundits come on TV and debate who fired first, and Fox News argues if there is a Palestinian proclivity to violence and hopelessness. And finally, NGOs put together donor pitches about how the solution to the Israeli Palestinian conflict is getting Israelis and Palestinians to spend a summer on a picturesque lake in Maine.

But the solution is not getting Israelis and Palestinians to drink tea together. Nor is the solution to investigate Palestinian culture. The solution is addressing US aid to Israel. Last year, the US gave \$3.1 billion to Israel. In comparison,

Ethiopia received just \$580 million. And while US law stipulates that no US weapon should be used to carry out human rights abuses, these laws are seldom applied to Israel. Even when 23-year-old American Rachel Corrie was killed by an Israeli bulldozer, the US did not press Israel for justice.

This is not to absolve Palestinians of guilt—Israelis civilians have also been killed, and we must not forget that. But we should not think this is an Israeli-Palestinian conflict. This is a issue of occupation.

Thankfully there is rising resentment over this lopsided support. Jon Stewart regularly skewers Israel and there is a growing group of Americans—across all faith lines—who wonder if the US should give Israel so much money given its record.

But this shift is not reflected among US politicians. This is a crisis of will, after all, not a crisis of solutions. **SFBG**



WHO'S COUNTING THE MONEY?

CONT>>

when all the money is counted, I bet they make out better than we do.

You want to play real-estate deal-making in the big leagues, you have to get cold-blooded and hard-eyed and be willing to look across the table and say No. You have to be willing to look at a crumbling pier that desperately needs to be repaired was money you don't have and say: Better it falls into the Bay than the public gets taken to the cleaners for a sparkling project. If you can't do that, then you shouldn't represent the people of San Francisco.

And from everything I've seen, I don't think anyone in the Mayor's Office is thinking

that way.

The Warriors aren't our partners; they're capitalists, looking to make the most money they can and take the least possible risk. San Francisco doesn't need to grovel and beg — this is a world-class city, and developers need our permission to come here and make their fortunes. This is public land that the team wants to use, public land in a first-class location that offers immense economic rewards.

The supervisors don't need to feel pressured to take the deal that's in front of them. They can do what the mayor won't, and say: Nah. We're good the way we are. Come back with something better and we'll talk.

And you know what? That's exactly what will happen. **SFBG**



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@ HOWARD WALLACE, LGBT ICON, DIES AT 76

The queer community and the San Francisco Left are in mourning for Howard Wallace, a longtime organizer who played a key role in bringing the LGBT movement and labor together in San Francisco. He died Nov. 14, at 76, after a battle with Alzheimer's disease.

It's hard to express how important Wallace was to the heart and soul of progressive LGBT politics. The most important voices of his generation — people like Tom Ammiano and Cleve Jones — saw him as a friend and motivating force. To younger activists, like Gabriel Haaland, he was a mentor and teacher. To radical writer Tommi Avicolli Mecca, he was a glue that held the left and the queer community together.

Wallace, a native of Denver, arrived in San Francisco in the early 1970s, where he helped found a group called Bay Area Gay Liberation.

“He made bridges,” Ammiano told me. “He came to BAGL and told us we had to support Cesar Chavez, and some of us were reluctant — you know, it was the Catholic Church, homophobia, all of that. But he convinced us to go on that march, and we were all glad we did.”

Wallace was a founder of the Lesbian-Gay Labor Alliance and later Pride at Work, and he was instrumental in bringing LGBT workers into the labor movement — and also bringing labor support to LGBT causes.

In 1974, Wallace worked with members of the Teamsters Union — not a group always known in those days known for enlightened attitudes towards gay people — on a boycott of



\$ BART'S MILLBRAE PLANS ALL SCREWED UP

BART Director James Fang is coming under fire for his close relationship with a developer who is trying to build a hotel project on BART property next to its Millbrae station. Fang says the attacks on him are coming from a powerful rival developer and that he's only trying to get something moving on the long dormant site.

But there's a larger issue here: Neither of the two competing development proposals for the site meets the standard of transit-oriented development — and both may be seeking to take advantage of the fact that the property could become immensely valuable if the Millbrae station becomes the connection point for high-speed rail.

On one side of the conflict is Fang, a longtime director who also owns Asian Week newspaper, and his friend and political supporter Lawrence Lui, who is proposing to build a hotel and office building at the site through his company, Justin Development Corp. The BART Board of Directors voted 6-2 in closed session in May 2011 to enter into an exclusive negotiating agreement with him.

But city officials in Millbrae have refused to share their hotel tax revenue with BART, a key aspect of making the project pencil out as a long-term revenue source for the district “It turned out the economics of the project didn't work, they wanted a kickback, for lack of a better word, in the [Transient Occupancy Tax charged to hotels] for the city of Millbrae,” said Adam Alberti with Singer Associates, which is representing the competing developer.

So the BART board earlier this year voted to re-open negotiations with Republic Urban Properties, requesting best and final offers

from the two rival developers by Sept. 28. They are still being evaluated.

The Republican Urban proposal calls for 140,000 square feet of office space, 350 housing units (probably rental), and 17,300 square feet of restaurants and retail. It would replace the 851 BART parking spaces now on site with 623 spaces, but it would also include 420 parking spaces for the offices and 410 for the residents. Lui's project calls for a 200-room hotel, 180,000 square feet of office space, 40,000 square feet of retail, and 200 “corporate service apartments.”

Since negotiations were reopened, Republic has gone on the offensive to overcome that it says is improper and unfair interference by Fang: hiring high-powered PR firm Singer Associates, attorney Scott Emblidge, and a design team with connections to other BART directors.

Fang admits his friendship with Lui and to having received \$3,500 in campaign contributions from him, but he denies doing anything improper or of having a conflict-of-interest in the case, a position BART lawyers have supported, ruling that Fang doesn't have a direct interest that would keep him from voting on the project.

Alberti cast the decision as one of improper political influence pushing a bad project over a rival project that he called a “true transit-oriented development project.” But Tom Radulovich, a BART director who also heads the urban design nonprofit Livable City, doesn't quite agree with that assessment.

“None of the projects seem very transit-oriented. They're all very automobile dependent,” Radulovich said. “We should be more focused on what kind of development we want for the site and find the right developer.” — **Steven T. Jones**

Coors beer. The teamsters were fighting bad labor practices at Coors, including a mandate that all employees take a lie-detector test that included the question “are you a homosexual?”

Wallace got LGBT leaders to sign on to the boycott, got Coors out of many of the bars in the Castro — and made lasting connections between local labor leaders and the LGBT community.

“He's the one who brought

Harvey Milk into the Coors boycott,” Ammiano recalled.

“I don't know if most progressives know how much Howard gave to us all,” Haaland said. “I know there are so many who considered him a mentor and an inspiration. For those of you who don't know him, Howard had a way of connecting the dots across so many issues.”

A memorial is pending. — **Tim Redmond**

% WHAT THE DISTRICT ATTORNEY MISSED

State Sen. Mark Leno held a town hall meeting on criminal justice reform Nov. 13, and one of the key players — District Attorney George Gascón — didn't show up. Too bad, because the discussion was fascinating.

The district attorney was scheduled to appear on a panel with Sheriff Ross Mirkarimi, Chief Probation Officer Wendy Still, Public Defender Jeff Adachi, and Police Chief Greg Suhr (who also didn't show, sending Commander John Murphy instead).

Gascón spokesperson Stephanie Ong Stillman minimized the decision to forego appearing on a panel with Mirkarimi, whom Gascón prosecuted for domestic violence. “There was just a change in his schedule,” she said.

But Gascón, who has only lived and worked in San Francisco for three years, might have benefited from the discussion, which focused on how San Francisco has for decades pioneered a successful approach to criminal justice emphasizing rehabilitation and redemption rather than the punitive “zero tolerance” approach to crime pushed in Sacramento and other jurisdictions, which has been costly in human and fiscal terms.

“This team of individuals you see in front of you have had the most extraordinary results in leading San Francisco,” Leno said, focusing much of the discussion on how well-prepared San Francisco was for Realignment, the year-old state policy of transferring low-level offenders from the overcrowded state prison system to the local level.

The main reason for that, as most panelists acknowledged, was because of a variety of programs created by longtime Sheriff Mike Hennessey, who endorsed Mirkarimi to continue his legacy over two traditional law enforcement challengers.

“The constellation of what we're all addressing is unique to San Francisco,” Mirkarimi said, describing the city's current multi-agency approach as “one that recognizes where redemption comes into the criminal justice system.”

Still, whose department oversees Mirkarimi's three-year probation for his misdemeanor false imprisonment conviction, emphasized how much her department's approach has changed in recent years, adopting “evidence-based” approach that respects probationers, which she now calls “clients,” and addressing their needs.

“We created a plan for success instead of supervising for failure,” Still said. “We changed the culture.” — **Steven T. Jones**



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BY STEVEN T. JONES
steve@sfbg.com

NEWS No standard defensive strategy is likely to stop the Golden State Warriors, Mayor Ed Lee, and their huge team of partners and employees from dominating the game of approving construction of a new basketball and concert arena on San Francisco's central waterfront. That became clear on Nov. 14, as the political operation overcame fire, darkness, and neighborhood-based opposition for the first big score.

The Board of Supervisors Budget and Finance Committee was set to consider declaring the project, which the Warriors want to build on Piers 30-32 by the 2017 basketball season, to be "fiscally feasible," recommending it move forward with more detailed environmental studies and a term sheet nailing down myriad administrative details.

Before the 11am hearing, the project team held a packed press conference to announce that the Warriors had volunteered to abide by the city's local-hire standards for public works projects, hiring San Francisco residents or military veterans for at least 25 percent of total construction jobs and 50 percent of apprenticeships. A beaming Lee praised the deal as an "unprecedented" indicator of the Warriors' willingness to partner with the city.

The event overflowed with union members in hard hats and orange "Build It Now!" T-shirts, as well as a full range of local political pros, from former mayoral and current project spokespersons PJ Johnston and Nathan Ballard to former aides to progressive supervisors, David Owen and David Loyola. Among the agreement's four signatories were Joshua Arce, the Brightline Defense Project head who last year crusaded for Sup. John Avalos's local hire ordinance, and building trades chief Michael Theriault.

Strikingly missing at the press conference was Sup. Jane Kim, in whose District 6 the project would be built — over the objections of many residents who are raising concerns about the loss of waterfront views, huge crowds attending what is projected to be more than 200 events per year, high interest rates paid by city taxpayers, the project's accelerated approval schedule, and other concerns.

Kim is one of the three members of the Budget Committee, which held its meeting despite an electrical fire in the basement of City Hall that knocked out power to the building. Portable photography



AGGRESSIVE WARRIORS

Waterfront basketball and concert arena moving quickly despite neighborhood concerns

lighting was brought in to supplement the emergency backup lights, making it bright enough so the televised show could go on but giving a strangely surreal feel to the proceedings and reinforcing the urgency project supporters feel to move this forward without delay.

Kim raised the concerns of her constituents, winning support for amending the resolution to ensure the Citizens Advisory Committee — whose chair was given two minutes to convey how its members feel steamrolled by the accelerated process, asking it be delayed by a month or two — will be given chances to weigh in and pushing the EIR scoping meetings back a few weeks to January.

In the end, Kim and the committee voted to move the project forward. A few days later, on Nov. 19, the process repeated itself with another flashy press conference in the Mayor's Office — with another important union endorsing the project — followed by the Land Use Committee responding favorably to the project.

The full Board of Supervisors was scheduled to approve the project's fiscal feasibility the next day, after Guardian press time, but there was little chance that the full board would take any other action than giving the Warriors, Lee, and their huge roster of teammates what they want.

This despite unusual financing and some very real concerns about waterfront development.

JOB, MONEY, AND SUPPORT

Mayor Lee — who has placed a high priority on this project since announcing his deal with the team in May — emphasized its job cre-

the 250-room hotel and 100,000 square feet of retail and restaurants that would be built as part of the project.

"We've been spending a lot of these last many months describing what it is we want to build," Warriors President Rick Welts said at the press conference before casting the project in grander terms. "That's not really what we're building. What we're really building are memories."

But city residents and workers are looking for more tangible benefits than just the highs of watching big games or concerts. The building trades were already expected to strongly support the project, which only got stronger with last week's local-hire deal. Labor's support for the project was broadened on Nov. 19 with the announcement that the Warriors agreed to card-check neutrality for the hotel, making it easier for its employees to join UNITE-HERE Local 2.

"Thank you for being a partner and we're looking forward to working with you in the future," Local 2 head Mike Casey, who notably also serves as president of the San Francisco Labor Council, said to Welts at the event before the two signed a formal agreement.

In addition to allowing the hotel workers to easily organize, the Warriors agreed to card-check neutrality for vendors at the arena

"THIS IS A PRIVATE INVESTMENT OF HUNDREDS OF MILLIONS OF DOLLARS."

MAYOR ED LEE

ation and contribution to the local economy during the Nov. 19 press conference.

"I remind people, this is a private investment of hundreds of millions of dollars," Lee said of a project pegged to cost around \$1 billion. "It means a lot of jobs, and that is so important to all of us."

The project is expected to directly create 4,300 jobs: 2,600 construction jobs and 1,700 permanent jobs, including those at the 17,000-seat sports and entertainment arena and

with at least 15 employees and those outside the arena with more than 45 employees, as well as giving those who now work Warriors' games at Oracle Arena first dibs on jobs at the new arena.

"I think that speaks a lot about what the project is. It's not just a San Francisco project, but a Bay Area project," Casey said. He also said, "I want to thank the mayor for bringing people together and laying all this out."

While Lee and the Warriors do seem to have this deal pretty well wired, this is still a San Francisco project, a complex one on the politically and environmentally sensitive waterfront that city taxpayers are helping to pay for and one for which the residents there will bear the brunt of its impacts.

PAYING FOR IT

Lee, Office of Economic and Workforce Development head Jennifer Matz, and other key project supporters have repeatedly claimed this project is funded completely with private money, noting how rare that is for urban sports stadiums these days.

But in reality, city taxpayers are spending up to \$120 million for the Warriors to rebuild the unstable piers on which the arena will be built, plus an interest rate of 13 percent, an arrangement that has drawn criticism from a key source.

Rudy Nothenberg, who served as city administrator and other level fiscal advisory roles to six SF mayors and currently serves as president of the city's Bond Oversight Committee, wrote a Nov. 12 letter to the Board of Supervisors urging it to reject the deal.

"Quite simply, I would have been ashamed of such a recommendation," Nothenberg wrote of the high interest rate. "In today's markets it is incomprehensible to have such a stunning recommendation brought to your honorable Board in such haste."

Johnston and Matz each disputed Nothenberg's characterization, citing a report by the project consultants, the Berkeley-based Economic and Planning Systems Inc. (EPS), that 13 percent is a "reasonable and appropriate market based return."

Matz told us the rate was based on the risky nature of rebuilding the piers, for which the Warriors are responsible for any cost overruns. And she compared the project to the massive redevelopment projects now underway on Treasure Island and Hunters Point, from which the city is guaranteeing powerful developer

Lennar returns on investment of 18.5 percent and 20 percent respectively.

Johnston, who was press secretary to former Mayor Willie Brown and worked with Nothenberg on building AT&T Park and other projects, told us "I have great respect for Rudy." But then he went on to criticize him for taking a self-interested stand to defend the views from the condo he owns nearby: "They don't want anything built in their neighborhood. They would rather leave it a dilapidated parking lot."

But Nothenberg told us his stand is consistent with the work he did throughout his public service career in trying to keep the waterfront open and accessible to the public, rather than blocking those views with a 14-story stadium and hotel complex.

"I have a self-interest as a San Franciscan, and after 20 years of doing the right thing, I don't want to see this rushed through in an arrogant way that would have been unthinkable even a year ago," Nothenberg told us. "I spent 20 years of my life trying to deal with waterfront issues."

He is being joined in his opposition by other neighborhood residents, land use experts such as attorney Sue Hestor, some opponents of the 8 Washington project concerned with the creeping roll-back of waterfront development standards, and members of the Citizens Advisory Committee who have felt steamrolled by the rapid process so far and unable to thoroughly discuss the project or the neighborhood's concerns.

"We would like to slow this process down," committee Chair Katy Liddell told supervisors on Nov. 14. "Things are going so quickly."

DETAILS OF THE DEAL

The \$120 million plus interest that the city will owe the Warriors would be offset by the \$30 million the team would pay for Seawall Lot 330 (the property across from the piers where the hotel would

be built), a one-time payment of \$53.8 million (mostly in development impact fees), annual rent of nearly \$2 million on its 66-year lease of Piers 30-32, and annual tax and mitigation payments to the city of between \$9.8 million and \$19 million.

Kim raised concerns at the Budget Committee hearing about the more than 200 events a year that the arena will host, but she was told by Matz that's necessary to make the project pencil out for the Warriors.

Many of the project's financial and administrative details are still being worked out as part of a term sheet going to the Board of Supervisors for approval, probably in April. Other details will be studied in the project Environmental Impact Report, which is expected to come back to the board in the fall.

The Department of Public Works, Police Department, and — perhaps most critically given its impact on Muni and roadways — Municipal Transportation Agency have yet to estimate their costs.

"We do have a lot of concerns in the neighborhood about this project," Kim told the Land Use Committee, singling out impacts to the transportation system as perhaps the most important, followed by quality-of-life issues associated with huge crowds of sports fans.

Kim noted that the area already has a problematic transportation infrastructure, with some of the highest rates of motorist-pedestrian collisions in the city and a public transit system that reaches capacity at peak times, and said that many residents worry this project will make things worse. The EIR will deal with the transportation details.

But Kim praised how about half the space on the piers, about seven acres, will be maintained as public open space: "I think the open space aspect is incredible and it could actually increase access to the waterfront."

In the end, Kim urged project proponents to heed the input of the CAC and other concerned parties because, "This could be a very valuable project, or it could also be a disaster." **SFBG**



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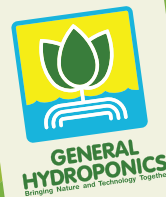
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NEWS

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A DEVELOPER'S WET DREAM

Wiener offers far-reaching proposals to amend environmental-review laws

BY TIM REDMOND
tredmond@sfbg.com

NEWS Sup. Scott Wiener is proposing a dramatic overhaul of the city's environmental review process that would limit the ability of citizen activists to appeal projects and could ease the path for major developments.

The new rules — some of which are fairly simple and routine, others more far-reaching — cover the city's interpretation and implementation of the California Environmental Quality Act (CEQA), the state's venerable land-use and environmental oversight law. The legislation is before the Planning Commission and could reach the supervisors in December.

According to city staff and outside analysts, the Wiener proposals would:

- Eliminate the public's legal right to appeal a ruling by the Planning Commission if the Board of Supervisors has to approve any part of the project.
 - Weaken the standard for environmental review by city planners.
 - Weaken the public notice requirements for CEQA exemptions.
 - Speed up the process for developments by compacting the time frame for CEQA appeals.
- "Generally, the amendments decrease the opportunities for individuals and community groups with serious environmental concerns to provide input and assert influence on development projects as part of the CEQA process," an analysis by Community Economic Development Clinic at Hastings College of the Law notes. "The amendments arguably would streamline the CEQA process for various projects, but at the cost of significantly curtailing public participation."

Wiener told us that he wants to eliminate lengthy, sometimes unpredictable appeals. "The goal is to make sure we have a good CEQA process but also a more predictable process," he said. "Right now it's so chaotic

and loose that we have unnecessary delays."

Aaron Peskin, a former supervisor and neighborhood activist, calls the proposed legislation "a

**"RIGHT NOW IT'S
SO CHAOTIC AND
LOOSE THAT WE
HAVE UNNECESSARY
DELAYS."**

SUP. SCOTT WIENER

developer's wet dream. It shuts off or makes impossible citizens' ability to participate in the environmental review process."

WHAT ARE THE ABUSES?

At issue is a critical part of city planning, mandated by state law and sharpened by years of court decisions. Before any project is approved, the city's environmental review officer (ERO) must either determine that the proposal "could not have a significant impact on the environment" or is exempt by law from CEQA review. If not — if in fact the proposal could have an impact — then the project sponsor has to pay for a full environmental impact report.

If any member of the public thinks that the ERO's decision is wrong — or believes that an EIR is inadequate — he or she can appeal to the Board of Supervisors. An appeal halts all work on the project until the supervisors resolve it.

If the board rejects the

environmental review, it doesn't kill the project — planners just have to go back and write, or rewrite, an EIR.

On a practical basis, appeals are relatively rare — the city, Peskin told us, makes tens of thousands of CEQA determinations every year, and at most a couple dozen get appealed. "I don't understand what the abuses are," Peskin said.

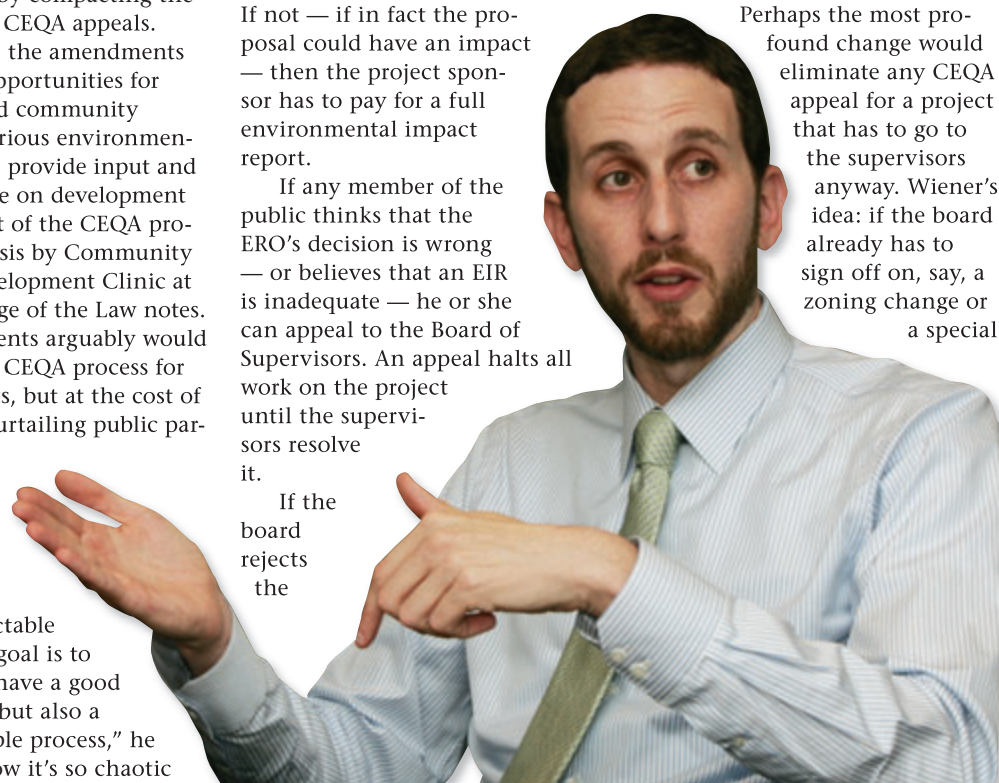
But in some cases, opponents of a project file a CEQA appeal after they've lost at all the policy bodies — and that, Wiener argues, just slows things down. "If you're going to appeal, then appeal, but don't wait around," he said.

Wiener said his proposals would benefit not only private developers but also nonprofit affordable housing projects. "This will help prevent the NIMBYs from stopping affordable housing," he told us.

But Calvin Welch, a member of the Council of Community Housing Organizations who has been working to build affordable housing for more than 30 years, told us he doesn't see the problem. "CEQA never gets used to stop affordable housing," he said. "It just doesn't happen."

CONSOLIDATED APPEALS

Perhaps the most profound change would eliminate any CEQA appeal for a project that has to go to the supervisors anyway. Wiener's idea: if the board already has to sign off on, say, a zoning change or a special



use district or any finances of a project, the environmental review can be done at the same time. "It's as if there's an automatic appeal," he said.

But that conflicts with the concept of environmental review, critics say. No member of the public has the legal right to a sustainable or environmentally sound project; planning commissions, city councils, and county supervisors can, and often do, approve horrible projects.

But everyone has the right to a complete and fair environmental review. CEQA mandates that the decision-makers accept and acknowledge the consequences of their decisions — and if an EIR is flawed, those consequences can be understated.

Wiener would do away with the mandate that the supervisors hold a hearing, accept appeal briefs, and address CEQA questions as a distinct and separate part of a project approval. "The public would be denied the right to a hearing before the full elected body on the adequacy of an EIR or other CEQA determination," a Planning Department staff analysis states. "And if a member of the public introduced new information at the committee hearing, there would be no way for the city to respond to or modify the environmental document."

Among the projects that this provision would affect — where the public would lose the right to appeal an environmental determination: The America's Cup, the Central Subway, the Parkmerced rebuild, the 8 Washington project, and the California Pacific Medical Center's billion-dollar hospital proposal.

The proposal would also change the standard city planners apply when they review projects. The current rules require that the city show there is a "fair argument" that a project would have a significant environmental impact. The new language would mandate the staffers find "substantial evidence" that a full review is needed.

"It is likely more projects would require an EIR under the 'fair argument' standard and fewer projects would require an EIR under the 'substantial evidence' standard," the Hastings analysis concludes.

And while the Board of Supervisors now has to certify that an environmental determi-

nation is accurate and correct, Wiener would change that to a determination that the city has made "an independent judgment" on the merits of the review. That, the Hastings lawyers state, "is a more discretionary standard that would be used to uphold an EIR certification decision even if the board determines that the conclusions and findings in the EIR are incorrect."

MORE LAWSUITS?

A lot of the language in the complex package of CEQA changes involves public information and notice. Many of the lawyers and activists who have reviewed the legislation say it limits public notification of some CEQA determinations, particularly when the city concludes that a project is categorically exempt.

"If the ERO determines that a project is exempt from CEQA review, he may or may not be required to provide public notice of this determination," the Hastings analysis states.

There's no question that it would add to the complexity and burden of filing an appeal; and shorten the time frame for doing so — in a way that some say would actually encourage more lawsuits.

Kevin Bundy, a lawyer with the Center for Biological Diversity, argues that "The proposed amendments create a situation where appellants will be required to file litigation prior to the board's decision on appeal."

It's a complicated situation, but in essence, the new Wiener rules would set the timeline for project approval at the first stage of policy decision — and if the supervisors overturned an environmental appeal, the clock for the project would be set back to that day.

That could upset the statutory timeline for CEQA lawsuits — and thus lead to more cases.

Wiener acknowledged that there were a lot of technical issues like that one that still need to be resolved. "We will be conferring with the people who have commented on the legislation and making the appropriate changes," he said.

He added, however, that he sticks by the essential parts of his proposal despite the opposition: "There are a lot of CEQA lawyers out there," he said. "And they aren't always right." **SFBG**

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NEW CHEFS, NEW WAVES: CRAB ROLL AND CRUDO AT GEORGES,
A WEIRD FISH DISH AND WEIRD FISH. GUARDIAN PHOTOS BY VIRGINIA MILLER



BY VIRGINIA MILLER
virginina@sfbayguardian.com

APPETITE Two unrelated seafood restaurants have quietly undergone chef and menu changes in the last year. I was less than impressed with both when they debuted; now they've taken a turn for the better. There's a low-key Mission seafood outpost with vegan accents, Weird Fish (renamed Dante's Weird Fish), and a Financial District restaurant catering to the FiDi set, Georges, with upscale-casual seafood.

Tiny **Weird Fish** (2193 Mission, SF. www.weirdfishsf.com) has been around a few years, pleasing vegans and hipsters alike with grilled fish and seitan tacos. Owner Tim Holt left in 2011 to focus on Roshambo Farms (www.roshambofarms.com) in Healdsburg, which still supplies the restaurant with much of its produce. Holt opened Weird Fish with Peter Hood, who is back as owner alongside Ryan Simas, returning to roots of fish and vegan options, infused with new life. Simas knows seafood as chef de cuisine at Farallon, where he's worked for nine years, now simultaneously co-owner at Dante's and its neighbor, The Perch, eventually supposed to open next door.

Dante's all day hours and a playful, affordable menu (discounted during lunch hours) are its selling points. Portions are small, but it's rare to see enticing fish entrees under \$10 — think of it as piecing together a meal. I can't say the hit-and-miss aspects of the former Weird Fish has entirely changed, but I notice greater consistency and higher "high points" than before. "Pete's famous clam chowder" (\$4.75 cup, \$6.75 bowl) is one surprise. Unlike the bland tortilla soup, the creamy chowder is flavor-rich with spanking-fresh clams. Fish and chips (\$11 for two pieces, \$14 for three), filling all on its own, features fresh fish of the day, flaky and light in Speakeasy's Big Daddy IPA beer batter. A mix of sweet potato and regular potato fries falls flat, but



SEA CHANGE

fried fish dissolves comfortably.

The vegetarian Waco Taco (\$5) is one of their best bites. Though I'm a fish taco fanatic, a tilapia fish taco tasted over-salted and lifeless under mango salsa compared to this lively Waco Taco, packed with mashed yams, spinach, pepitas (pumpkin seeds), and guacamole. Fried calamari (\$9.50) is perked up by fried lemon and sage leaves, dipped in lemon aioli and oh! chipotle sauce. Among fish entrees, I've fared best with Dijon-almond encrusted rainbow trout (\$9.50) alongside buttery mashed yams (\$4.75) laced with coconut milk and curry.

Dante's casual, rock-and-roll (sometimes blaring a bit loud in the small space) attitude is a bright spot on Mission Street, uncommon if not "weird," amid a sea of taquerias and 99 cent stores. In its Dante's incarnation since March, Weird Fish captures the quirk of former days with greater focus on the food.

Georges (415 Sansome, SF. www.georgessf.com) took over the Financial District's classic London Wine Bar in 2010 (which lacked an impressive wine list but boasted dated charm), completely revamping the space from dim, old school to white and airy. I dined during opening weeks — but was immediately turned off by overcooked fish at high prices. I didn't return until a couple months ago, having heard good things about Chef Michael Bilger who came on in early 2011 from Wayfare Tavern, and now defunct Moose's and Vivande Porta Via. Bilger's cooking is a marked improvement since my 2010 visit.

Serving sustainably-sourced seafood per Monterey Bay Aquarium Seafood Watch (www.montereybay-aquarium.org) standards, Georges' focuses on being environmentally responsible in numerous aspects, like crushing raw bar shells into fertilizer for the local farmers who provide its produce.

Lunch is a bustling, convivial time to dine. As with lobster rolls, a Dungeness crab roll is expensive (\$21), but a real beauty. Lush white crab is packed between bread with basil, piquillo pepper, and pleasing Southern touches of fried green tomatoes and remoulade, and the whole thing is accompanied by housemade BBQ potato chips. A silky crudo (\$15) of albacore tuna cleanses the palate alongside a crisp white wine. Six cuts of tuna rest on hearts of palm, reasonably doused in garum (a fermented fish sauce I'm seeing on many menus lately), McEvoy Ranch olive oil, and vivid Meyer lemon.

Mussels and frites (\$16 for mussels, \$20 with fries) comfort on a chilly day, particularly with beer. Bilger steams plump mussels in Ommegang Witte beer, the broth exhibiting notes of fall from Rubinstar apples, savory with smoked bacon and leeks. One seafood misstep on a follow-up visit, however, was an overcooked, dry albacore tuna confit in bucatini pasta, tossed with zucchini, Calabrian chilis, Castelvetro olives, and dose of bread crumbs (\$16 lunch, \$19 dinner). An affogato, a robust shot of espresso drowning lush vanilla gelato, the glass covered with a waffle cone crisp, is an ideal finish and caffeine boost before returning to work.

Georges is pricey but not out of line with the FiDi or the quality of ingredients. It's not the same restaurant I dined at when it opened... and for this the entire staff deserves kudos. **SFBG**

Subscribe to Virginia's twice-monthly newsletter, *The Perfect Spot*, www.theperfectspotsf.com

SATTDOWN STRIKE

BY L.E. LEONE

le.chicken.farmer@gmail.com

CHEAP EATS Dang it, my sports writer has gone on strike. Over something really stupid, too. Really really stupid. How stupid? A couple columns ago, I changed her spelling of youse to yours.

Why?

Oh, you escape my meaning entirely, don't you?

Youse. Yous. The former preferred by Hedgehog, whereas I like the latter.

Understand, dear reader, if you dare (for it's bad luck, allegedly, to stand under latters): either word, according to expert wordstress Miriam Webster, is an acceptable misspelling of y'all. But before you leap to inclusions, let me tell you for a Cheap Eats fact that yous is better.

"No!" insisteth Hedgehog. "You don't understand. I researched this. In Central Pennsylvania, where 'yous' is said, I asked a lot of people how to spell yous, and they all said yous: y-o-u-s-e."

"That's great, but wait'll you read how I write what you just said!" I said. "Besides, this isn't Central Pennsylvania. It's Cheap Eats. And Cheap Eats has its own Manual of Style, just like Chicago."

"Then I'm going on strike."

"You can't!" I screamed. I kicked, bucked, clucked, and sputtered to this end and that one — the crux of my argument being that Cheap Eats was already on strike, and that, Cheap Sports being my sophisticatedly subversive and top-secret way of being on strike and still getting paid, going on strike from the very strike of which she was, in effect, the expression, would create a profoundly dense expressionlessness on this page, which blank hole, if it fell into the wrong hands, could (for example) wipe Austin, Texas off the map.

And do you know what she said?

"Mwa-ha-ha," she said, the evil and cuddly animal, "ha!"

And she walked out. Just like that. Over one lousy letter, albeit a pretty popular one, Cheap Sports walked out on my walkout, engendering an all-out word stoppage the likes of which this column has never known.

Thus the ramble. Because I can't exactly bring you a relevant restaurant, can I? Under the circumstances.

Lucky thing, I am in Los Angeles. Eating hot dogs and hot dogs at Pink's, and other things at

other Bay Irrelevant places.

Tomorrow night a short film which I catered is up for an award down here. Oh, and I'll bet Hedgehog would have loved to have written that last sentence instead of me, since she was also peripherally involved in the project — writing, directing, videographing, editing, mixing, and just generally producing it.

If we win (as I understand it) we will be awarded \$60,000 worth of whisks, pans, and Brillo and things, so please keep your fingers crossed for me. Us, technically. Or "use," as Hedgehog would have it.

In fact, had she not walked out on my walkout, over e, my everloving life partner and future ex-sportswriter (if she doesn't come off strike soon) would have by now told you all about her first ever real live baseball game. That she played in, I mean.

Since there's no sports section this week, however, how will you know whether she ripped her first fastball down the right field line for a triple or dribbled a grounder back to the pitcher? How will you know whether she made diving catches in the outfield or merely got the ball back into the infield in a timely and generally athletic manner?

I wish I could just publish a picture I took instead of all this gobble-de-gravy, Happy Thanksgiving, but if you want to see how friggin' hot Hedgehog looked in her baseball uniform, stepping up to the plate for her first time ever, with a cheekful of sunflower spits, you will just have to ax/axe. (Hint: pretty friggin' hot.)

My knee was monked, or I'd of been out there on the field with her — maybe even throwing her big slow curves — instead of standing behind the fence with her camera, photographing.

BTW, my new favorite restaurant in Los Angeles is not Pink's famous hot dog stand, which I loved, but the Jamaican joint on Ventura where I had curry goat with roti for the first time in a long time and it was awesome.

Does anybody know? Where is Penny? She could end this madness. She could. **SFBG**

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WEDNESDAY 11/21

MAJOR POWERS AND THE LO-FI SYMPHONY

With manic energy and exploratory style, Major Powers and the Lo-Fi Symphony, has garnered a set of reviews likening the band to rock legends, including one extolling on its resurrection of the rock opera genre. With musician blood (Kevin and Dylan Gautschi, sons of Pamela Wood, bass player for Bay Area rock legends Leila and the Snakes) and years of practice (band leader Nicholas Jarvis Powers is a self-taught pianist and songwriter since the age of eight) this trio is well qualified for the praise. And true to the reviews, its intricate arrangements, harmonies, and general flair for the dramatic often channel the spirit of Queen's Freddie Mercury. As MPATLFS is opening for the upbeat, danceable rock of Solwave, this show should be a great way to kick off your Thanksgiving week-end. (Molly Champlin)

With Solwave, Resurrection Men

\$10, 8:30pm

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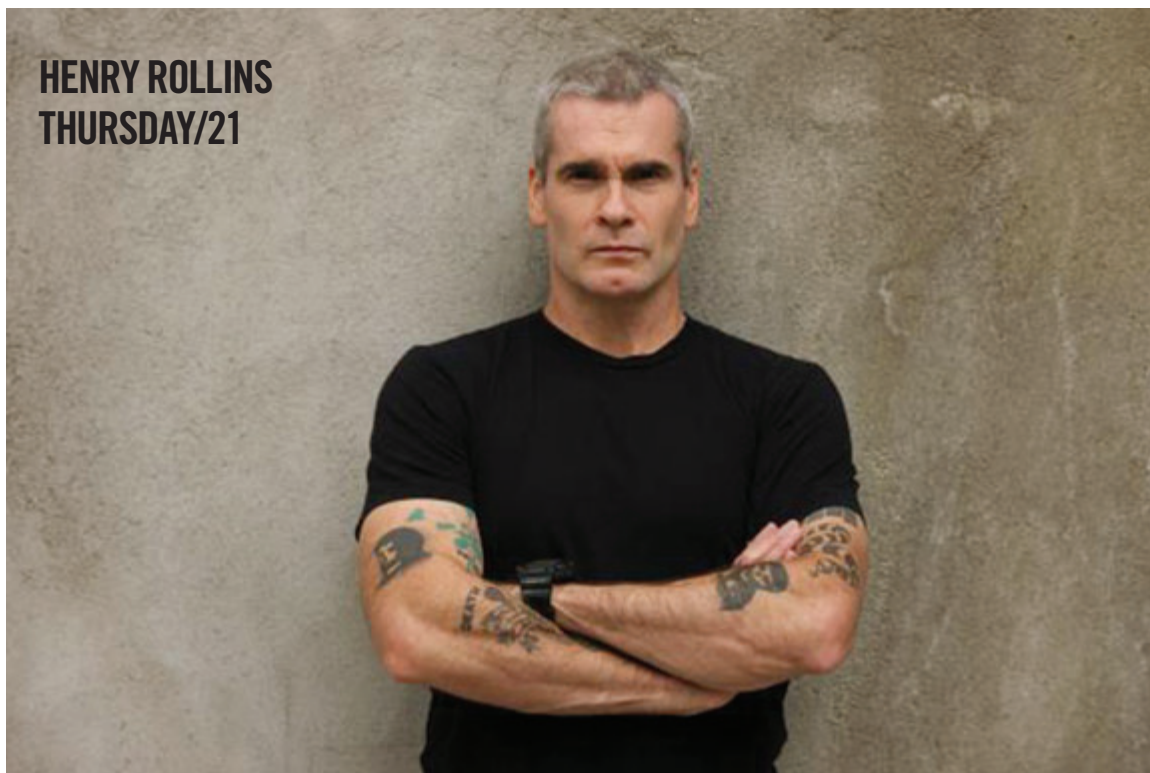


WEDNESDAY 11/21

EATS EVERYTHING

While Eats Everything may seem to have come out of nowhere in 2011 with the release of attention-seeking track "Entrance Song," that's a narrative that ignores the fact that Daniel Pearce had been plugging away as a DJ for quite some time. You

HENRY ROLLINS THURSDAY/21



can hear it in his omnivorous house sound, in which each bubbly two-step and jungle bounce seems to have carefully digested two decades of electronic music. Since his "debut" Eats Everything has released tracks for SF's Dirtybird as well as high profile mixes for Resident Advisor and the BBC (which identified Eats Everything as a premiere artist in the rising, resurrected, heavy-heavy bass sound of Bristol, UK). (Ryan Prendiville)

With Ryan Crosson, Bill Patrick, KMLN, Little John, Rich Korach, Dax

9:30pm, \$10-\$15

Public Works

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www.publicsf.com

THURSDAY 11/22

INDIGENOUS PEOPLE'S THANKSGIVING SUNRISE GATHERING

In 1969, the Indians of All Tribes group staged an occupation of Alcatraz Island. After the prison closed, 79 America Indians successfully occupied the island for 19 days, demanding that the government return the land to American Indians with sufficient funding to build a university and cultural center. On the holiday that glosses over the bloodshed of Native American and colonial relations, this celebration should be a positive event that gives thanks to Mother Earth,



but also recognizes the inequalities that are present in our society. All are welcome to hear the Native speakers talk about remembrance, gratitude, and the fight for equality. There will be performances by All Nations Singers and traditional Aztec, Pomo, and Pacific Island dance groups. Like the end of a vigil or celebration of new beginnings, the event will take place at sunrise, which should be a beautiful sight from the middle of the bay. (Champlin)

4:45am, \$14

Alcatraz Island (Pier 33)

1398 Embarcadero, SF

(415) 641-4482

www.treatycouncil.org

THURSDAY 11/22

"THE JFK ASSASSINATION 49 YEARS LATER"

Another murdered president is getting all the headlines lately, thanks to a splashy new Spielberg film — but the puzzle of John F. Kennedy's untimely death, dramatized by Oliver Stone's 1991 *JFK*, remains fascinating both onscreen and off for historians and (conspiracy) theorists. After you're stuffed with Thanksgiving treats, waddle over to the Roxie for an epic discussion of all things Dealey Plaza and beyond. The evening is anchored by a *JFK* screening and features enough special guests to fill a presidential limousine, including CIA agent (and Watergate figure) E. Howard Hunt's eldest son, Saint John Hunt, and Judyth Vary Baker, author of *Me and Lee: How I Came to Know, Love, and Lose Lee Harvey Oswald*. (Cheryl Eddy)

4:45pm, \$10

Roxie Theater

3117 16th St., SF

jasondove.com/jfk/JFKEVENT.html

THURSDAY 11/22

HENRY ROLLINS

Ah, Thanksgiving. The one time a year you get to set aside all your stress, take the day off, and spend some good quality time with Henry Rollins. Tell your aunties

you won't be bringing the stuffing — you have bigger, less smothering fish to fry. Rollins won't make you chop anything, take family photos, or leave greasy lipstick marks on your cheek, no — the former Black Flag frontperson is beginning a three-day residency at Yoshi's to dish up his own smart, searing brand of political commentary and stories from his recent developing world travels. On the road since January of this year, Rollins has taken his Long March tour through nearly every state and dozens of countries before bringing it home to his final destination — California. You'll laugh, you'll cry, and you won't have to help clean up. (Haley Zaremba)

Also Fri/23, Sun/25

7:30pm, \$30

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FRIDAY 11/23

DELICATE STEVE

If Vampire Weekend met at Humboldt State instead of Columbia, it might have ended up with a band more like Delicate Steve. Co-opting Afrobeat rhythms, and West African guitar licks a la Tinariwen, and pushing them into jammy, loosely psychedelic territory, the NYC ensemble's sophomore full-length, *Positive Force*, hovers continuously between indie rock and white-dude world music, while shrewdly avoiding the pitfalls of both musical traditions. Makes sense, then, that David Byrne signed the band to his Luaka Bop label last year. (Taylor Kaplan)

With Dana Buoy, Raleigh Moncrief

8pm, \$12

Rickshaw Stop

155 Fell, SF

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www.rickshawstop.com



FRIDAY 11/23

KILL PARIS

This again; it always seem to end up in a club the day after Thanksgiving. The combination of dealing with bigot relatives and overeating (in that order) inevitably leading to the need to burn some calories. (I guess a gym would work as well, but those don't have booze.) The consistently solid Opulent Temple DJs at the bottom of this eclectic lineup will definitely put down some solid house sets, but also worth checking out is Kill Paris, an EDM up-and-comer with a near fetish for funky '80s soul and '90s R&B. Expect to hear Prince, Montell Jordan, and Blackstreet reworked with the sounds of French electro, dubstep, and the fringes of LA's beat scene. (Prendiville)

With Big Chocolate, Jelo, Opulent Temple DJs (Tekfreaks, Dutch, Dex Stakker, and more)

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www.1015.com

SATURDAY 11/24

WIENERSCHNITZEL WIENER DOG REGIONAL RACES

Could it be that we have found the true sport of kings? What, pray tell, could be more noble than stockily limbed canines, running as fast as their angular, low-rise bodies can take them across the lacquered floor of a professional basketball arena? Save your horses and greyhounds, for true athletic prowess we will take the Wienerschnitzel weiner dog races. Today's winner will receive \$250 and more importantly (because what the hell is a dog going to do with \$250?), a trip to San Diego to compete against the country's fastest daschunds. (Caitlin Donohue)

Check-in 11:30am, preliminaries noon,



MAJOR POWERS WEDNESDAY/21

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SATURDAY 11/24

RICHARD CHEESE AND LOUNGE AGAINST THE MACHINE

There is nothing that Richard Cheese can't turn into a vocal pop standard, loungifying rock'n'roll, hip-hop, top 40s hits, and everything in between. Previous covers include Nine Inch Nails' "Closer" and Def Leppard's "Pour Some Sugar on Me" like you've never heard them before (or will again.) The Los Angeles-based cover band and comedic ensemble make a welcome caricature of Las Vegas lounge entertainment, often decked out in tiger striped tuxedos with oversized micro-

phones, and pairing elegant, smooth jazz stylings with blue language and lewd humor. The group has recorded an impressive 10 albums in its 12 years of swank existence. Grab a martini, sit back, and enjoy the ridiculous show. (Zarembo)

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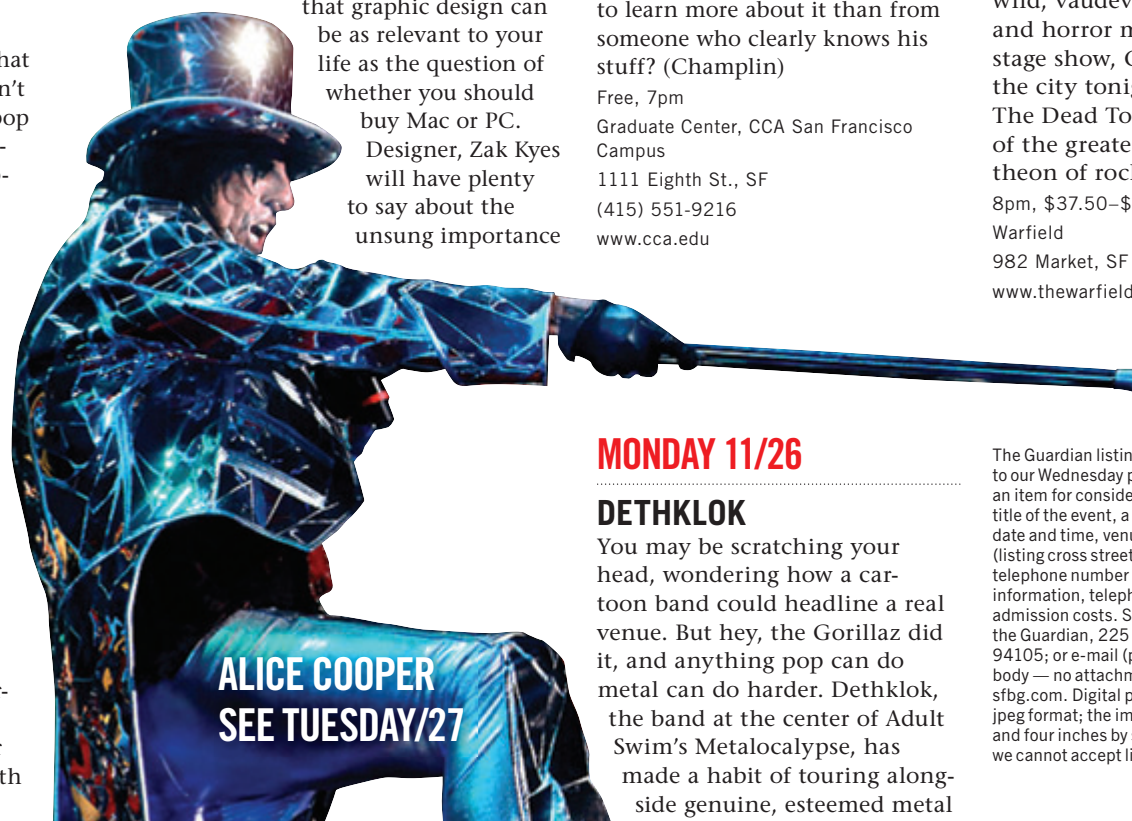
MONDAY 11/26

ZAK KYES

The documentary *Helvetica* proved that graphic design can be as relevant to your life as the question of whether you should buy Mac or PC. Designer, Zak Kyes will have plenty to say about the unsung importance

of things such as font choice and negative space in his lecture at California College of the Arts. In addition, he will discuss how his work has been opening creative avenues between publishing, presentation, architecture, and installation. His collaborations and work across multiple fields won him the prestigious Inform award in 2012, and his resulting exhibition, *Zak Kyes Working With...*, has been featured in the Museum for Contemporary Art Leipzig, the Graham Foundation in Chicago, and the Architectural Association in London. In our information age, graphic design is useful to anyone who works on a computer, and what better way to learn more about it than from someone who clearly knows his stuff? (Champlin)

Free, 7pm
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ALICE COOPER SEE TUESDAY/27

bands, providing some humor to an otherwise dark genre. On tour, the men behind the music get to show their faces, performing fan favorites from the show interspersed by comedy sketches poking fun at moshing, head-banging, and the metal community at large. Turns out, metalheads can take a joke. Though the actual fans don't have to sign "pain waivers" to see Dethklok like they do on *Metalocalypse*, they probably would if it was requested of them. Brutal. (Zarembo)

With Machine Head, All That Remain, The Black Dahlia Murder
6:30pm, \$25
Fox Theater
1807 Telegraph, Oakland
(510) 302-2250
www.thefoxoakland.com

TUESDAY 11/27

ALICE COOPER

Unlike a certain other Republican rocker that has been making headlines as of late, you can ignore Alice Cooper's quiet politics and still thoroughly enjoy the output of his very loud 40-plus music career — a career that has influenced untold numbers of other shock rock bands and secured him a spot in the Rock and Roll Hall of Fame last year. From writing anthems such as "I'm Eighteen" and "School's Out" to bringing wild, vaudeville-style theatrics and horror movie imagery to his stage show, Cooper—who hits the city tonight on his "Raise The Dead Tour" — remains one of the greatest icons in the pantheon of rock. (Sean McCourt)
8pm, \$37.50-\$57.50
Warfield
982 Market, SF
www.thewarfieldtheatre.com SFBG

MONDAY 11/26

DETHKLOK

You may be scratching your head, wondering how a cartoon band could headline a real venue. But hey, the Gorillaz did it, and anything pop can do metal can do harder. Dethklok, the band at the center of Adult Swim's *Metalocalypse*, has made a habit of touring alongside genuine, esteemed metal

The Guardian listings deadline is two weeks prior to our Wednesday publication date. To submit an item for consideration, please include the title of the event, a brief description of the event, date and time, venue name, street address (listing cross streets only isn't sufficient), city, telephone number readers can call for more information, telephone number for media, and admission costs. Send information to Listings, the Guardian, 225 Bush, 17th Fl., SF, CA 94105; or e-mail (paste press release into e-mail body — no attachments, please) to listings@sfbg.com. Digital photos may be submitted in jpeg format; the image must be at least 240 dpi and four inches by six inches in size. We regret we cannot accept listings over the phone.

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The Long March

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HAVANA D'PRIMERA

Sat, Nov 24 - 10:30pm in The Lounge

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feat. Dead Prez, Martin Luther,
Mara Hruby, Casual & DJ D-Sharp

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JACOB ARMEN



Wed-Sat, Nov 28 - Dec 1
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Sun, Dec 2

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RUCKATAN

Fri-Sat, Nov 23-24 KQED

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Fri, Nov 23, 10:30pm

Mark de Clive-Lowe presents

CHURCH + DJs Cali & Cecil

Sun, Nov 25 - Ellen Seeling, director

MONTCLAIR WOMEN'S BIG BAND

Tue, Nov 27

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Wed, Nov 28 - CD Release Party

Darryl Anders ~ AGAPÉSOUL

Thu, Nov 29 - Record Release Party

LARRY GRAHAM

& Graham Central Station

Fri, Nov 30 - Jazz-Funk

RONNIE LAWS & TOM BROWNE SUPERGROUP

Sat, Dec 1

BILL PAYNE & GABE FORD

(of Little Feat) w/ Robben Ford

Sun, Dec 2

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ARTS + CULTURE: FILM

ALFRED HITCHCOCK (ANTHONY HOPKINS) DIRECTS JANET LEIGH (SCARLETT JOHANSSON)
AND ANTHONY PERKINS (JAMES D'ARCY) IN *HITCHCOCK*. PHOTO BY SUZANNE TENNER

BY CHERYL EDDY

cheryl@sfbg.com

FILM If there's one thing Hollywood loves more than a biopic, it's a biopic about someone in showbiz. (Well, OK — *first* choice is probably someone in politics. But showbiz is a close second.) How better to explain the praise lavished on last year's mediocre *My Week With Marilyn*? In retrospect, *Marilyn*'s most intriguing element was not Michelle Williams' decision to go with padding rather than weight gain, it was the scenes filmed backstage at Pinewood Studios, affording viewers a glimpse of what the *real* Marilyn's workplace might have looked like.

Movie magic in the making is a theme in *Hitchcock*, too — another biopic about an instantly recognizable celebrity viewed through the lens of a specific film shoot. Here, we have Anthony Hopkins (also sporting padding, one assumes) playing the Master of Suspense, mulling over which project to pursue after the success of 1959's *North by Northwest*. Even if you're not a Hitch buff, it's clear from the first scene that *Psycho*, based on Robert Bloch's true crime-inspired pulpy thriller, is looming. We open on "Ed Gein's Farmhouse, 1944;" Gein (Michael Wincott) is seen in his yard, his various heinous crimes — murder, grave-robbing, body-part hoarding, human-skin-mask crafting, etc. — as yet undiscovered. Hitchcock, portrayed by the guy who also played the Gein-inspired Hannibal Lecter, steps into the frame with that familiar droll greeting: "Guhhd eevvveening."

And we're off, following the veteran director as he hunts for new material, determined not to repeat himself and to stay relevant, despite a softened image thanks to his successful TV show. "What if somebody really good made a horror picture?" he muses, and though his wife and collaborator, Alma (Helen Mirren), cautions him against doing something simply because everyone tells him not to, he plows ahead for (partially, it seems) that reason. When he strikes a deal to finance the film himself — because the studio disap-

THE MASTER

'Hitchcock' goes behind the scenes
of Hollywood history

proves of its content, much like the censor board will, in an era when showing a toilet flushing onscreen was nearly as scandalous as a shower murder — *Psycho* becomes even more personal. His reputation (and his continued ability to live in a fancy house and fund his foie gras habit) teeters in the balance.

The filmmaking scenes are fun to watch, peppered with behind-the-scenes moments detailed in Stephen Rebello's *Alfred Hitchcock and the Making of Psycho*, the inspiration for John J. McLaughlin's script. Also important is the contrast between Hitchcock's contentious relationship with Vera Miles (Jessica Biel) — his onetime protégé who'd dropped out of 1958's *Vertigo* due to pregnancy, to the director's supreme annoyance — and his warm interactions with Janet Leigh (Scarlett Johansson, working hard but perhaps too recognizable to be playing such an icon) and Anthony Perkins (*Cloud Atlas*' James D'Arcy, an uncanny match for Norman Bates).

Hitchcock avoids shot-for-shot replications of *Psycho* scenes — been there, Gus Van Sant'ed that — but there's a particularly vivid re-enactment of filming the infamous shower scene. When the knife-wielding stunt double playing Mrs. Bates isn't slashing vigorously enough, Hitch himself steps in to elicit the proper

level of terror from Johansson-as-Leigh's Marion Crane. There emerges the demanding, perfectionist tyrant suggested by sources beyond the Rebello book; most recently, the made-for-HBO film *The Girl* featured a particularly lecherous Hitchcock (Toby Jones) as cruel, sexually harassing boss to Tippi Hedren, star of *Psycho* follow-up *The Birds* (1963).

But Hopkins' Hitch offers nothing so extreme, aside from gentle leering at his leading ladies' ample assets — still enough to make Alma Hitchcock ("a smart, shrewd lady who had a lot of influence over him," the book praises, in one of few mentions of her) cringe. Feeling overlooked, she begins spending time with the unctuous Whitfield Cook (Danny Huston), a writer who'd worked on Hitchcock's 1951 *Strangers on a Train*, but whose current project is the shudderingly-titled *Taxi to Dubrovnik*.

As the film's tagline — "Behind every *Psycho* is a great woman" — suggests, the relationship between Alma and Hitch is, stubbornly, *Hitchcock*'s main focus. While Mirren is effective (and I'm all for seeing a lady who works hard behind the scenes get recognition), the Whit subplot exists only to shoehorn more conflict into a tale that's got plenty already. We can tell Whit is a sleaze from the moment he appears, but

the film insists on having him hang around, lure the attention-starved Alma out to his beach house, etc. If this were a real Hitchcock movie, the ruthless director would've excised this go-nowhere drama from his first-draft storyboards.

Elsewhere, however, *Hitchcock* director Sacha Gervasi — making his narrative debut after hit 2008 doc *Anvil: The Story of Anvil* — shows stylistic flair, working Hitchcock references into the mise-en-

scène (lots of birds), and echoing *Psycho*'s themes (Hitch as voyeur, peering through window blinds and peepholes) and symbolism (the first time we see Alma, she's wearing white undergarments, much like our initial glimpse of Marion in *Psycho*). There are comedic moments that spring from Hitchcock's own dry wit and canny grasp of showmanship, as when he invites the Hollywood press over to his house to discuss his new project — then proceeds to solemnly pass around gruesome Ed Gein crime scene photos. (Gein pops up throughout the film as a kind of Hitchcock inner demon; clever, but the device gets old quickly.) Also nice: Hitch's reaction to the *audience's* reaction at *Psycho*'s first public screening.

Hopkins, all things considered a pretty obvious casting choice, is 74 — nearly 15 years older than Hitchcock was in 1959 — and is helped along to that famous profile with prosthetics. But his portrayal of the Master renders the great man a likable but flawed artist: still determined to improve his craft after decades in the biz (*Psycho* was his 47th film); anxious for approval (he finally won an honorary Oscar in 1968); and a consummate professional on-set — but fond of studying hot-young-things headshots a little too closely in his home office. And while *Hitchcock* may not best the political biopic that's its current box-office competition, *Lincoln* (nor will Hopkins likely upset Daniel Day-Lewis on any award-show podiums), it's miles better than another Hopkins-starrer in that vein: 1995's *Nixon*. **SFBG**

HITCHCOCK opens Fri/23 in Bay Area theaters.

The Ultimate Holiday Guide

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San Franpsycho, 505 Divisadero, SF. www.sanfranpsycho.com



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Zebest Pottery, www.etsy.com/shop/zebestpottery

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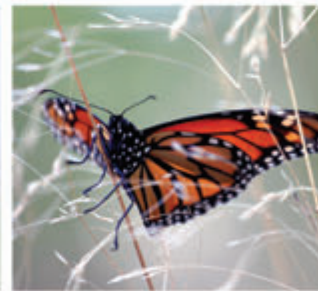
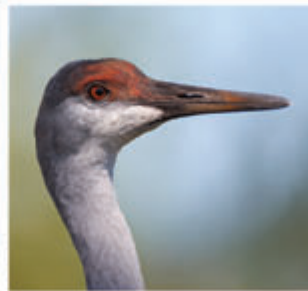
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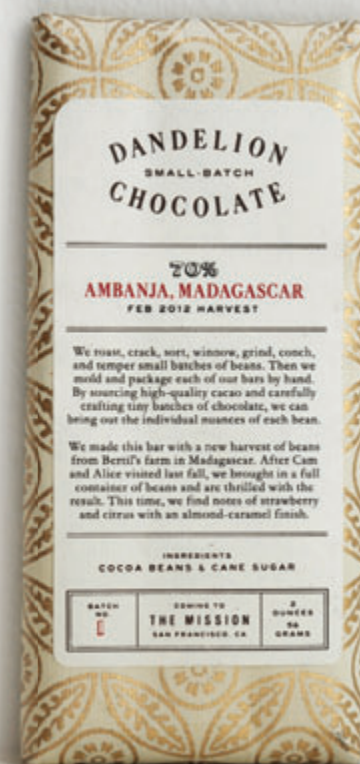
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Daiso, 570 Market and 22 Japantown Peace Plaza No. 400, SF.
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Dandelion Chocolate, 826 Valencia, SF. www.dandelionchocolate.com (Also available at Chocolate Covered, 4069 24th St., SF. www.chocolatecoveredsf.com)

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AllBeta, www.etsy.com/shop/allbeta



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PARENT WRAP

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Far West Fungi, 1 Ferry Building No. 34, SF.
www.farwestfungi.com



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PAGE 6 >>

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The Ultimate Holiday Guide

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Cookin', 339 Divisadero, SF.

The Ultimate Holiday Guide

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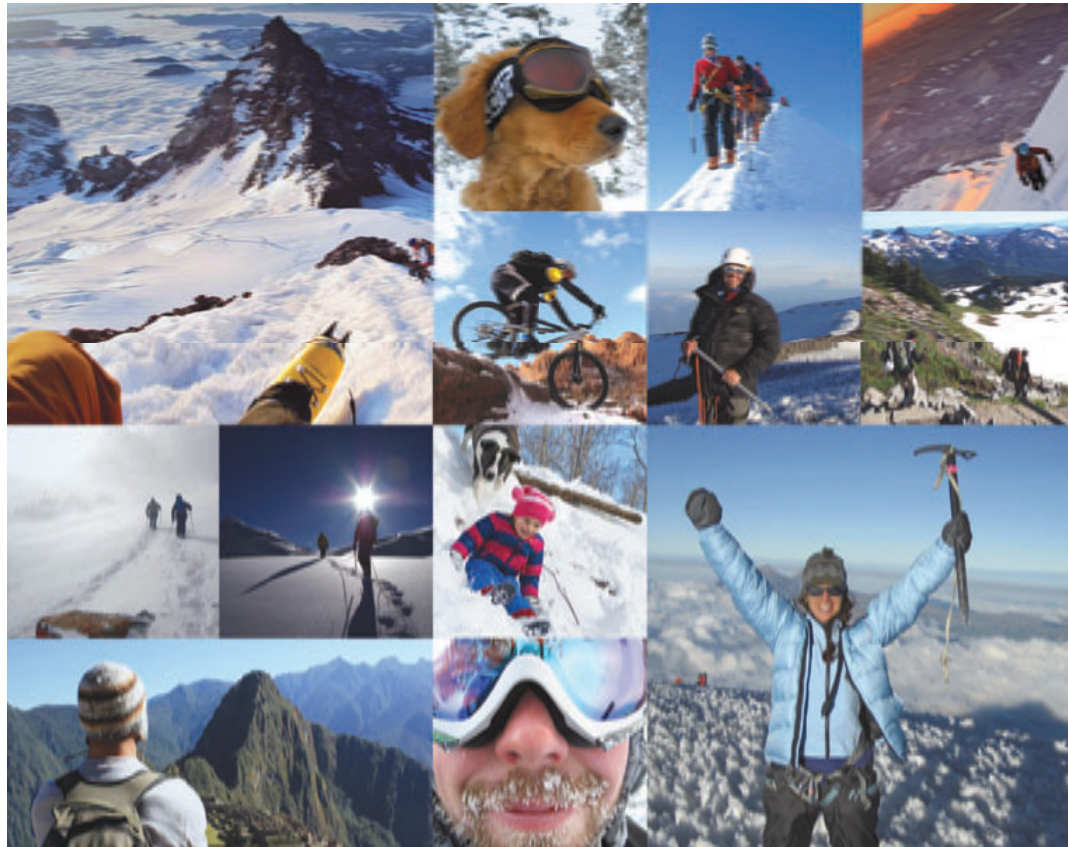
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The Ultimate Holiday Guide



CLOCKWISE FROM LOWER LEFT: GOURMET POPCORN; BOND IN A BOX; *THE HOBBIT: AN UNEXPECTED JOURNEY*; AND CINEFILE VIDEO'S "CARPENTER" T-SHIRT DESIGN. BELOW: PEACHES CHRIST COUTURE. *THE HOBBIT* PHOTO BY JAMES FISHER

THAT'S A WRAP

Gift ideas for your favorite film fan

BY CHERYL EDDY
cheryl@sfbg.com

HOLIDAY GUIDE "Film fan" can mean many things: that guy who knows the name of every weapon in the *Star Wars* universe, the late-period Clint Eastwood apologist, the kid who dreams of being the next Joss Whedon, the woman who dresses like a 1940s femme fatale, or the neighbors who just named their new puppy "Kubrick." What's more, most people have *some* love for movies (or at least really good TV), so a cinematic gift is more or less a win-win situation as long as you make a slight effort to tailor it to the individual. Herewith, some ideas to get you started.

Bodacious Blu-ray box set **Bond 50: The Complete 22 Film Collection** goes from Sean Connery to Daniel Craig, compiling all the 007 flicks to date (with the exception of the current *Skyfall*, of course). Though not all Bond films are created equal (2002's *Die Another Day* vs. suave 1960s Connery? No contest), the set would be a handsome addition to any space-age bachelor or bachelorette pad. For added impact, throw in a snazzy cocktail shaker and some martini glasses. Instant secret agent party!

For the Giants fan who's already drowning in World Series memorabilia, why not splash out for one or both volumes of the **ESPN Films 30 for 30 Gift Set Collection**? The films in this Emmy-nominated series transcend typical feel-good sports docs to closely examine specific moments and important (or infamous) figures, with acclaimed directors (John Singleton, Barry Levinson, Barbara Kopple) contributing alongside up-and-comers. Each entry is different from the last, but all the stories are fascinating, focusing on topics as wide-ranging as the death of basketball star Len Bias, a New York City fantasy baseball league, fan love during the Los Angeles Raiders years (directed by Ice Cube), the friendship between Mike Tyson and Tupac Shakur, and the downfall of track athlete Marion Jones.

But maybe you don't want to risk gifting any DVDs, since you're not sure what the film fan in question's collection already contains. To avoid any awkward, "Gee, thanks, but I already own the Deluxe Uncensored Letterbox Edition of *Cannibal Ferox*" moments 'neath the mistletoe, seek out something completely unique. Visit the **online boutique of local celebrity and film enthu-**



siast Peaches Christ (store.peacheschrist.com) to pick up a t-shirt or tank top illustrated with an eye-catching image of Peaches herself (merry Christ-mas!) For another wearable option, check out the, pardon me, fucking amazing **t-shirts offered by Los Angeles' Cinefile Video** (www.cinefilevideo.com), famed for tweaking band logos with names of famous directors — like, say, "Herzog" in Danzig font, with demon skull floating behind. The tees are highly popular and are therefore often out of stock, but as of this writing you can still pick up a Carpenters/John Carpenter/*They Live* mash-up in either black or cream. (I have the black one; it's a real conversation-starter.)

With Peter Jackson's *The Hobbit: An Unexpected Journey* coming out in December, consider guiding a younger reader back to the source with his or her own copy of a **J.R.R. Tolkien book**. Naturally, there's now a movie tie-in edition, but all that means is that the cover looks like the theatrical poster. For more Middle Earth fun, type "hobbit" into the search bar on Etsy.com, and you'll find a range of gift ideas, from stocking stuffers ("Shire" scented candles, for pipe-weed aficionados) to big-ticket items, including a pair of Vans fantastically hand-painted with Bilbo's likeness.

And what goes better with movies (and pipe-weed) than popcorn? San Francisco's **479° Popcorn** is organic and sold in dozens of Bay Area (and beyond) locations, like Rainbow Grocery, Bi-Rite, and even some swankier corner stores. You can also order it online (www.479popcorn.com). Flavors include black truffle and white cheddar, fleur de sel caramel, and Vietnamese cinnamon sugar. Sure beats the radioactive stuff they sell at the megaplex.

If the film fan on your list is local, consider investing in a **membership to a local theater or cinema organization** on his or her behalf — a rad gift for the recipient, and a boon to the venue or group you're supporting. Members at the Roxie (roxie.com/support) get perks like free admission to regular screenings. Join the San Francisco Film Society (sffs.org/membership) for access to members-only events and the ability to purchase San Francisco International Film Festival tickets before they go on sale to the public. And San Francisco Cinematheque (www.sfcinematheque.org) members get discount admission to screenings and access to the group's archives. All gifts that keep on giving, even when the lights come up. **SFBG**

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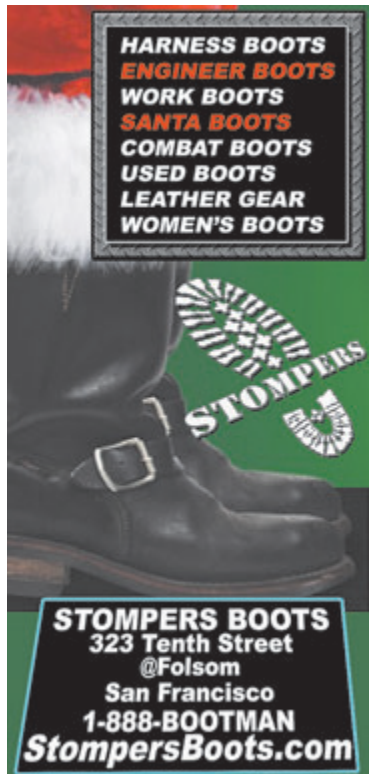
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SEX-POSITIVE PARENT, EN SITU:
AIRIAL CLARK IN HER OAKLAND HOME. GUARDIAN PHOTO BY GIL RIEGO

CREATING OUR OWN TRADITIONS

A guide to the holidays for queer and sex-positive families

BY AIRIAL CLARK
culture@sfbg.com

HOLIDAY GUIDE Hold onto your butts, sweethearts, 'tis the season. Your kids are about to be out of school, your extended family is about to fly in, and your alone time is about to dwindle down to a nub.

Don't fear, we've got you covered.

This holiday guide is designed specifically for LGBTQ families, sex-positive families, and other parents who don't fit into the monogamous, heteronormative mold. Why? Most holiday advice directed at families comes with a heaping dose of heterosexism. Plus, feeling isolated from larger community networks — a common experience for parents — is especially prevalent among parents with sexual identities that reside outside the norm. That feeling of not being connected can result in stress on alt-families during the holiday season.

But not this season! This year we've got tips, a recipe, and events to keep you loving your queer, kinky, radical-parenting self.

IT TAKES A VILLAGE

The easiest way to stay sane during the holidays is to maximize the friends and family you've already got. If you're not careful, a house full of holiday guests can seriously cut down on the already limited amount of sexytime parents are allotted.

So don't think that you have to be the one to take your children to the **San Francisco Lesbian/Gay Freedom Band's Dance-Along Nutcracker**. Try to get your in-laws to do it, while you squeeze in a quickie with your partner or have a grown-up play date with your friend with benefits. Sure, you still have to wrap the kids' presents — but you should really have someone unwrap your clothing first.

In this truly unique SF version of the Nutcracker, the audience dances along while the Freedom Band plays Tchaikovsky's classical suite. Tutus are available for rent on site.

Dec. 8, 2:30 p.m. and Dec. 9, 1pm, \$25 for adults, \$16 for children and seniors. sfigfb.townalive.com

HOLIDAY HEALING

The best part about being a non-tradi-

tional parent is that we create the rituals. Here's two family-focused events that each seek to empower parents.

At **Rad Dad Zine's 23rd issue release party** — celebrating an end-of-the-year issue appropriately titled "Making Family" — parents will do short readings from the zine, followed by a discussion on radical parenting at this kid-friendly community gathering. Parenting norms? Hmph, let's go poke at stick at them. Dec. 15, 5-7pm, free. The Holdout, 2313 San Pablo, Oakl. raddadzine.blogspot.com

You're encouraged to "bring the foods and holiday traditions that make this season meaningful to your family" to the annual **Our Family Winter Solstice Party**. This year, the LGBTQ group is partnering with San Francisco Recreation and Parks to hold the celebration at the Eureka Valley Recreation Center, where the party will feature a magician, the group's legendary multi-table gingerbread-making station, and other arts and crafts.

Dec. 16, noon-2:30pm, free. Eureka Valley Recreation Center, 100 Collingwood, SF. www.ourfamily.org

POTLUCK LIKE A MOFO

I encourage potluck-style casual dinners with other families during the holiday season. It doesn't have to be a big production, and if it's other parents who are coming over, your house doesn't even have to be super-clean. (They get it.) Just offering a space to gather is an important contribution,



crackers. Spread the frosting over the whole cake, up to the edges of the pan. Place M&M's on the frosting. Cover, and chill at least four hours before serving.

GIVE THIS GIFT

No holiday guide would be complete without the perfect gift recommendation. I'm bestowing this honor on Santa Rosa-based **Calliope Designs's personalized holiday ornaments**. The company has been making them for over 30 years, and its website specifically states how happy it is to make ornaments for LGBTQ families: "We know that families come in all shapes and

sizes and are happy to present ornaments to the gay and lesbian partners and families all over the world." How can you not adore that?

www.calliopedesigns.com

KEEP IT CLASSY

Regardless of if you're having sex alone or with a partner, your sexuality matters. That can mean prioritizing some grown-up time at one of the **great sex-ed classes offered by Good Vibrations**. I've heard that sometimes attendees leave with a free gift! The only challenge is that classes are during prime "must be at home with the kids" time. How to resolve? Do a childcare swap that includes dinner. One day a week, you host the brood, then later in the week your parent-ally can host. Maybe you can even attend a Good Vibes "Humpday Happy Hour" workshop. Every Wednesday you can find a free sexuality workshop at one of the store's Bay Area locations. Here are two upcoming classes that I highly recommend:

"The Art of Clitoral Stimulation" Dec. 6, 6:30-7:30pm, free. Good Vibrations, 1620 Polk, SF; "50 Shades of Play" Dec. 12, 6:30-7:30pm, free. Good Vibrations, 603 Valencia, SF. (415) 522-5460, www.goodvibes.com **SFBG**

Aerial Clark is the Sex-Positive Parent, an East Bay sex educator who teaches workshops on raising kids outside heteronormative models of family. Read more about her work at www.thesexpositiveparent.com

The Ultimate Holiday Guide

BEATING THE POOP LOG

My family adopts an ancient Catalan tradition

BY MARKE B.

marke@sfbg.com

HOLIDAY GUIDE Despite its media image, Detroit is a vastly diverse place, full of Hmong, Arabs, Christian Lebanese (like me), Chicanos, Jews, Greeks but very few Spaniards, at least that I know of.

So it may seem a bit out of place for my family to be kneeling each year around a blanket-covered log that we've drawn a smiley face on, beating it until it "poops" out presents — an ancient Catalan tradition known as *tió de Nadal*, or the "Christmas poop log."

We call him by his more informal name, Caga Tió, and he comes to stay with us every year, bringing us a kind of exotic, slightly malicious delight. (Much better we beat up a log than each other.) About two or three weeks before Christmas, we set him out on our hearth and cover him with a small blanket. Each night, just like for Rudolph and friends, we lay a plate of treats and some milk for him. The treats are gone by morning, and Caga Tió starts to swell underneath the blanket. Soon, Caga Tió is one fat, smiling log!

Then, on Christmas morning, we gather around him with sticks and sing a slightly different Spanish version of the song above. (How slightly different depends on how much spiked eggnog we Anglophones have imbibed.) Then we beat him vociferously with the sticks.

We've literally beaten the shit out of him! And the shit is presents. We reach under and see what Caga Tió has been kind enough to poop out. One year the gifts were tiny wondup toys that we raced down the kitchen table. Another, it was fake mustaches for a hilarious family portrait. And another it was various plastic animal noses, and



Poop log, log of Christmas, don't poop herrings, which are too salty, poop sweet almond cakes, which are much better! if you don't poop well, I'll hit you with a stick, Poop log!



(TOP) MEET CAGA TIÓ, CATALANIAN YULE LOG. AND DON'T FORGET HIS HOLIDAY COHORTS, THE CELEBRITY-THEMED CAGANERS. (MIDDLE, BELOW)



3-D puzzles, and chocolates. No sweet almond cakes (a.k.a. *tur-rón*) yet, however.

How did my family embrace this strange practice? In January of 2006, I'd just gotten back from attending my friends' wedding in Madrid, one of the first legal same-sex weddings under Spanish law, performed by the member of parliament who sponsored the bill. In Bush's America, this was unimaginable. So I brought back an obsession with all things Spanish. The Catalan region lies north of Madrid, but one night I fell into a Spanish history Youtube hole (a Yubehole, if you will) and came out with the poop log on the other end. I was determined to try it when visiting my parents for the holidays. They loved it — it was something different we could share as a far-flung family — and we've continued ever since. Once he's pooped out your gifts, you're supposed to burn the log like a yule log. But we've kept the same one: he's almost part of the family!

Why poop for Christmas? Let's just say the wonderful people of Catalan are big on holiday shit. Besides the *tió de Nadal*, derived from medieval Catalan mythology and beaten for centuries, they're also keen on exquisitely hilarious *caganers*, tiny porcelain figurines of well-known personages that they place in the background nativity scenes. And what are these personages doing? Why taking a dump with their pants around their ankles, of course. Darth Vader, Justin Bieber, Spongebob, Obama, the Queen of England, the Pope — all are fair scatological game. It's a good-natured note of vulgarity that reinforces the immediacy of life amid all the theological pomp and mysticism.

Caga Tió isn't so strange to Americans: *South Park*'s Mr. Hanky, the Christmas Poo is a famous manifestation. Soon, maybe, you'll be beating a poop log for the holidays, too. And you thought you wouldn't get shit for Christmas. **SFBG**

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The Ultimate Holiday Guide

BY GEORGE MCINTIRE
culture@sfbg.com

HOLIDAY GUIDE With the presidential election over, we are reminded that though our quest for reproductive rights and LGBTQ equality may continue unabated, making a difference must not be limited to a “Ya Voté” sticker every four years. Here’s a brief list of ways to do good this season, including community gardening, beach cleanups, and gift fairs where you can shop for a good cause.

VOLUNTEER

Outdoorsy types take note. **SFGRO** (www.sfgro.com) has a mission to elevate the profile of community gardening in San Francisco, and to provide support to local gardeners. You can do your part by helping out in the following areas: composting, garden safety and security, resource material development, administrative tasks, and fundraising. Jump into the mix all over the city: the De Haro, Dearborn, Alioto Mini-Park, Page Street, and Potrero Del Sol gardens all need help.



You can also help out at **Hayes Valley Farm** (450 Laguna, SF. www.hayesvalleyfarm.com) during its last winter. The farm is set to be turned back over to the city next year, at which point founder Jay Rosenberg hopes enough people will have learned agriculture skills at the

farm to continue its mission elsewhere. “It will create a big fireworks explosion and everything we’ve created here will break off to little pieces all over town,” he recently told Edible San Francisco.



Help maintain the beauty of the five-mile-long Ocean Beach with the **Surfrider Foundation’s** regular cleanups. Bonus: they’ll give you a chance to commune with our sandy spaces in the winter, when the waves are at their most ruggedly beautiful (Next events: Dec. 4 and 18, 10am-noon. Ocean Beach, Stairway No. 17, SF; Dec. 31, 10am-noon. Baker Beach, SF. sf.surfrider.org)

In the North Bay, we suggest you peruse the various opportunities available through **Volunteer Marin** (555 Northgate Drive, San Rafael. (415) 479-5710, www.volunteermarin.org.) The organization solicits requests from local nonprofits for donations or volunteer time. Its altruistic options include preparing and serving holiday meals, donating food, clothing, or requested gifts, and decorating or wrapping presents.

We are very much proud to say that San Francisco is home to the oldest toy drive in the whole country. The organization responsible for this is our beloved **San Francisco Fire Department** (www.sffirefighterstoy.org.) Find the nearest fire station to you and be part of the

REASON FOR THE SEASON

No, not Jesus. Tips on holiday volunteering and Bay Area gifts that give back

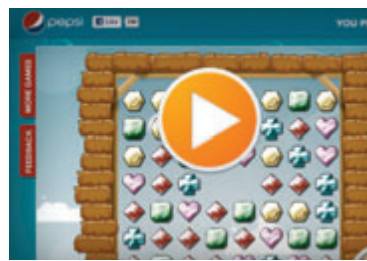
effort to get gifts to over 40,000 disadvantaged children.

Although many homeless shelters tend to fill up their volunteer shifts early on during the holiday season, head to **At The Crossroads** (Dec. 12, 6-8pm. 333 Valencia, SF. (415) 487-0691, www.atthecrossroads.org), when volunteers are needed to assemble care packages for homeless youth in city.



Kids Enjoy Exercise Now (www.keensanfrancisco.org) is an awesome national organization whose mission is promote physical activity among kids and young adults who have developmental disabilities. KEEN is recruiting people to be volunteer coaches, and those who sign up will be paired with an athlete for hours of fun and games — an easy thing to do that’ll make a

GETTY IMAGES PHOTO OF OCEAN BEACH BY JUSTIN SULLIVAN;
GETTY IMAGES PHOTO OF MEALS ON WHEELS BY JOHN MOORE



big difference in a young person’s life.

And finally, for those of us too lazy or computer-bound to do anything besides point-and-click this holiday season, we present to you **Games that Give** (www.gamesthatgive.net) Play an online game like solitaire or mini-golf and for every 10 seconds you’re occupied -- and viewing the site’s sponsors’ ads -- a charity of your choice receives a certain amount of funds.

GIFTS THAT GIVE BACK

One thing people in the Bay Area love to brag about is our access to a wide selection of some of the best wines in the world — which many will be taking full advantage of this holiday season. Sometimes the vast number of options can be anxiety-inducing, which is why we recommend **ONEHOPE** (www.onehopewine.com), a socially-conscious winery that donates 50 percent of its profits to partner charities and has raised over \$750,000 to date.

It’s not only one of the largest events recognizing women’s craft in the nation — the **Women’s Building’s Celebration of Craftswomen** (Dec. 2, 9am-1pm, free. Fort Mason, SF. (650) 615-6838, www.celebrationofcraftswomen.org) is a great place to satisfy your gift-giving needs. Note: an event as big is this requires all hands on deck — the organization would love your

help in admissions, crowd monitoring, relief for exhibitors, plus organizing the raffle and silent auction.

One of our favorite entrepreneurship programs in the city puts together an amazing assemblage of its graduates just in time for your eight crazy nights or stocking stuffing. **La Cocina’s Gift Bazaar** (Dec. 7, 1-7pm, free. Crocker Galleria, 50 Post, SF. (415) 824-2729, www.giftbazaarsf.com) presents a pageantry-filled flea market dedicated to showcasing foodie goodies and handcrafted/artisan gifts.

This is the first year that the **Contemporary Jewish Museum** (736 Mission, SF. (415) 655-7800, www.cjm.org) has published a gift catalogue featuring its gift shop’s treasures, like modern-eclectic menorahs — one of which is shaped a cable car — artisan jewelry, and children’s toys. All sales proceeds benefit the museum’s ongoing efforts to bring Jewish art, history, and culture to the Bay Area.



Meals on Wheels (www.mowfs.org) would to invite you and yours to put those creative aptitudes to work brightening the holidays for the elderly and handicapped. Wrap and stuff gifts, and make holidays card for distribution to the group’s meal recipients during the first two weeks of December. **SFBG**

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HOLIDAY GUIDE: Fill your season with the best bets for cupcake-making, candle-lighting, solstice reflection, and local retail

BY CAITLIN DONOHUE
AND GEORGE MCINTIRE
culture@sfbg.com

EVENTS

Union Square ice-skating rink Union Square, SF. www.unionsquareicerink.com. Through Jan. 16, 10 a.m.-11:30 p.m. except for when closed for private parties, \$10 for 90-minute session. Sweetheart, the rink is open, grab my hand and try not to twist an ankle as we glide in circles around downtown's living room.

Westin St. Francis sugar castle Westin St. Francis, Landmark Lobby, 335 Powell, SF. www.westinssf.com. Through Jan. 24, on view 24 hours/day. The 1,300 pounds, 20 towers, 30 rooms, and sugar replicas of 2012's movers and shakers that make up this massive (sugarspun, but thoroughly inedible) toy castle have a hold on our heart.

Jack London Square holiday tree lighting Jack London Square, Oakl. www.jacklondonsquare.com. Nov. 30, 4:30-7pm, free. Performances by Disney-approved pop stars! Reindeer petting zoo! Dress-up station with costumes from the Oakland Ballet! You'll be hard-pressed not to find some holiday cheer at this annual lighting of Jack London's fir tree for the masses.

Oakland-Alameda Estuary Lighted Yacht Parade Visible from Jack London Square, Oakl. www.lightedyachtparade.com. Dec. 1, 5:30pm, free. Let those cheeks get rosy, it's boat-watching time. This yearly tradition sees the yacht owners of the East Bay putting their aquatic rides on display, stringing bulbs galore across decks and sails.

Festival of lights Union between Van Ness and Steiner, Fillmore between Union and Lombard, SF. www.sresproductions.com. Dec. 1, 3-7pm, free. Wiggle your nose at Santa at this explosion of twinkly tinsel and Cow Hollow reindeer. Cudworth Mansion (2040 Union) will be hosting a cupcake-decorating session from 3:30-5:30pm, at which Old St. Nick himself will make an appearance.

Great Dickens Christmas Fair Cow Palace, 2600 Geneva, SF. www.dickensfair.com. Fri/23 and Sat.-Sun. Sat/24-Dec. 23, 10am-7pm, \$21-25. For an ace weekend drunk this holiday season, toodle over to the Cow Palace. The period fair has five bars, hilarious accents, near-constant stage shows, and "famous Victorians," including Charles Dickens and the queen herself.

Family holiday crafts day Randall Museum, 199 Museum Way, SF. (415) 554-9600, www.randall-museum.org. Dec. 1, 10am-3pm, free admission, activities fees vary. Bring the kiddos to the always-free-admission Randall Museum so they can spend the morning making holiday decorations and gifts. Cap off the morning with a performance by Asian American performance troupe Eth-Noh-Tec and its fusion of ancient and contemporary movement.

Bill Graham Menorah Day Union Square, SF. www.chabadsf.org. Dec. 9, festivities start at 3pm, menorah lighting at 5pm, free. Each day from December 8-15, a candle will be ceremoniously lit on the Bill Graham mahogany menorah, a gift from the famous San Francisco promoter to his city. But on the 9th, Bill Graham Menorah Day festivities will occupy Union Square.

Frosting the Conservatory Conservatory of Flowers, 100 John F. Kennedy, SF. (415) 831-2090, www.conservatoryofflowers.org. Dec. 15, 11am-3pm, \$10. Make your own ginger-greenhouse at this event amid the hothouse blooms of the Conservatory of Flowers. This events gets our thumbs-up for guaranteed toasty, because being warm and cozy is a pre-req for Christmas cheer.

Jewish Christmas with Broke Ass Stuart The Make-Out Room, 3225 22nd St., SF. www.make-outroom.com. Dec. 25, 5-11pm, \$10. Strip dreidel set to the tune of streaming Woody Allen, Larry David, and Sascha Baron Cohen footage sounds like our kind of Christmas. Did we mention there will be a Chinese food buffet?

Kwanzaa celebration Bay Area Discovery Museum, 557 McReynolds, Sausalito. www.baykidsmuseum.org. Dec. 26, 9am-5pm, free. A traditional Kwanzaa altar will greet you upon arriving at the kids museum's celebration of African-American culture, featuring two performance (at



11am and 1pm) by African Roots of Jazz.

PERFORMANCE

The Golden Girls: The Christmas Episodes

Victoria Theatre, 2961 16th St., SF. www.victoria-theatre.org. Dec. 6-30, Thu.-Sat. 8pm, Sun. 7pm, \$30. Our cover girl Cookie Dough co-stars as Sophia Petrillo in this now-traditional SF drag queen production of the classic sitcom that employs more shoulder pads, even, than the original TV show.

California Revels Oakland Scottish Rite Center, 1547 Lakeside, Oakl. (510) 452-8800, www.californiarevels.org. Dec. 7-9, 13-15. Fridays 8pm, Saturdays and Sundays 1 and 5pm, \$20-55. Feast and family are cornerstones of this annual interactive period piece performance celebrating the winter solstice. Hoist your mead and turkey leg and sway to the music, friends, good times will be upon ye here.

Holiday youth mariachi concert Mission Cultural Center for Latino Arts, 2868 Mission, SF. www.missionculturalcenter.org. Dec. 14, 7:30-9pm, \$15. Three mariachi troupes made of young people join forces for this exciting holiday program. The hat-dropping, guitar plucking action will be highlighted by Zenon Barron's Mexican youth folk dance class.

The Snowman Davies Symphony Hall, 201 Van Ness, SF. (415) 864-6000, www.sfsymphony.org. Dec. 22, 11am, \$13.50-57. Even the smallest budding season ticket holder will find this film-symphony presentation of Joe Nesbo's classic children's book a welcome boost to their holiday cheer.

Kung Pao Kosher Comedy New Asia Restaurant, 772 Pacific, SF. www.koshercomedy.com. Dec. 22-25, various times, \$44-64. There's nothing like having dinner on Christmas to up your alterna (or simply, not pan-Christian) cred. Add stand up comedy and you have a winning formula, which is obvious from the longevity of Lisa Geduldig's annual show. This year features yucks from Judy Gold, Mike Capozzola, and Adrienne Tolsch.

"Holiday Memories" double feature Exploratorium, 3601 Lyon, SF. (415) 563-7337, www.exploratorium.edu. Dec. 22, 2pm. A rare 16mm showing of Dylan Thomas' *A Child's Christmas in Wales* will be accompanied by a screening of *The Sweater*, a tale of a young hockey player's passion for the sport, and the dangers that come of wearing the wrong jumper.

PEACE ON EARTH

Darkness and Light: A Hanukkah Meditation

Retreat Jewish Community Center, 3200 California, SF. (415) 292-1200, www.jccsf.org. Dec. 9, 10am-5pm, \$50-60. No prior experience is needed for this day-long workshop on finding the light within during the Hanukkah season. Sitting and walking meditation will be covered — the perfect primer for a month that can try the patience of even the most festive reveler.

Winter solstice ceremony San Francisco Zen Center, 300 Page, SF. (415) 863-3136, www.sfzc.org. Dec. 21, 6:15pm, free. Recharge on the longest night of the year in the peaceful confines of the SF Zen Center.

Reclaiming's Sing Up The Sun ritual Inspiration Point parking lot, Tilden Park, Berk. www.reclaiming.org. Dec. 21, 6:30am, free. Wake up before the sun does to greet it with this pagan celebration.

GIFTS

Celebration of Craftswomen Herbst Pavilion, Fort Mason Center, SF. (650) 615-6838, www.celebrationofcraftswomen.org. Nov. 24-25, Dec. 1-2, 10am-5pm, \$9 or \$12 two-day pass. The first edition of this alternative holiday fair took place 34 years ago at the now-defunct Old Wives' Tales Bookstore on Valencia Street with 22 female makers-of-things. Today, the event fills the Herbst Pavilion, features 150 juried artists and a mini-film festival. It's still the best place for feminist shopping, some things don't change.

Creativity Explored holiday art sale Creativity Explored, 3245 16th St., SF. www.creativityexplored.org. Dec. 1-2, noon-5pm, free. Shop at this studio for developmentally-disabled artists and half of your bill will go straight into their pocket — standard practice for Creativity Explored, which has been the real-deal spot for outsider art in San Francisco since 1983.

Palestinian Craft Fair Middle East Children's Alliance office, 1101 Eighth St., Berk. www.mecaforpeace.org. Dec. 1-2, 10am-5pm, free. Sip Arabic coffee while you paw through painted ceramics from Gaza, children's book, scarves, West Bank olive oil, and more at this chance to support a nonprofit benefiting craftspeople living in Palestine — a particularly salient cause in this year of war and turmoil.

Bazaar Bizarre Concourse Exhibition Center, East Hall, 620 Seventh St., SF. www.bazaarbizarre.org. Dec. 1-2, 11am-6pm, free. This traveling indie craft fair stocks all the twee and yippee you need to get your gift recipients in your pocket. New in 2012: a mini-version of Forage SF's Underground market, for all your small biz-sourced holiday edible needs.

La Cocina Gift Bazaar Crocker Galleria, 50 Post, SF. www.giftbazaarsf.com. Dec. 7, 1-7pm, free. You're not going to have problems finding foodie-friendly presents at this fair — but getting them safely to their intended destination sans bite marks might be a problem. La Cocina business incubator program graduates Clairesquares, Onigilly, Love & Hummus Co., Chiefo's Kitchen, and more will all have their wares for sale.

KPFA Crafts Fair Concourse Exhibition Center, 635 Eighth St., SF. www.kpfa.org/craftsfair. Dec. 8-9, 10am-6pm, \$10. Our public radio station hosts 220 artists and their wares for this no-brainer shopping weekend. Pick up unique wrapables from leather fashion to gourmet snacks to lotions and creams to pamper your loved ones.

Mercado de Cambio/The Po' Sto' market and knowledge exchange 2940 16th St., SF. www.poormagazine.org. Dec. 15, 3-7pm, donations suggested. The Mercado de Cambio organized by POOR Magazine aims to counterbalance the corporatization of our holiday season. Go here for live hip-hop beats, indigenous crafts, Occupy gear, and POOR-published literature.

Renegade Craft Fair holiday market Concourse Exhibition Center, 635 Eighth St., SF. www.renegadecraft.com. Dec. 15-16, 11am-6pm, free. A DIY gift wrap station is one of the attractions at this one stop for cute gift shopping, which makes one of its two yearly appearances in the Bay Area for the holiday season. **SFBG**

Check out sfbg.com for even more cheer-filled holiday happenings

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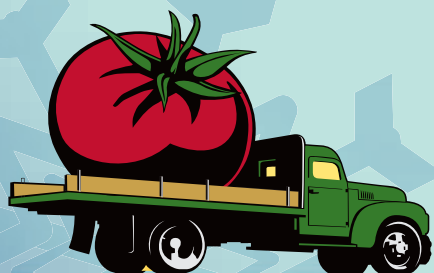
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The Ultimate Holiday Guide

9 BOTTLES (AND SOME CHERRIES) UNDER \$20

A liquor store manager tells the best deals in booze for the house party circuit

HOLIDAY GUIDE True party pros know how to work the holiday season without going broke. The rest of us needs tips from people in the know — a designation which Amanda Womack definitely falls under. Womack is a store manager at one of the town's best liquor stores, Cask (17 Third St., SF. (415) 281-6486, www.caskstore.com), and she graciously gave us her top picks for cheap-o merrymaking. The list includes some quality cocktail berries that Womack assures us fly off the shelves this time of year.

St. George gins, 200ml for \$9 "Choose from three different versions (Botanivore, Terroir, Dry Rye) of these gins, which are made in Alameda with many of their botanicals sourced locally from Northern California and Mt. Tam."

Reyka Icelandic Vodka, 750ml for \$19 "This vodka is made from the purest Icelandic spring water in Borganes, and filtered through lava rock. It's great in cocktails or on the rocks."

Cocchi Americano, \$19 "Similar to Lillet Blanc, this aperitif wine is herbaceous and softly sweet. It pairs wonderfully with food and is served chilled."

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The Ultimate Holiday Guide

BY EMILY SAVAGE
emilysavage@sfbg.com

TOFU AND WHISKEY'S HOLIDAY GUIDE Before I expound on anything, I've got to spit this out: **buy local.** If you're going to buy something; in particular, if you're going to buy actual vinyl records or CDs or books or musical equipment, get them from an independent store in the Bay Area.

Support Aquarius, Amoeba Music, Black Pancake Records, GROOVES, 1-2-3-4 GO!, Recycled Records, Rooky Ricardo's, Rasputin's, Streetlight, and the smaller mom-and-significant-other type stores; otherwise, the brick and mortars will slowly die and we'll be stuck rifling only through the virtual library, which will inevitably lead to a host of other problems (loneliness, fatigue, hive mindedness).

Making it even easier to shop live, **Record Store Day has a Black Friday special releases list** (Fri/23), which means there will be lots of specialty music and rare editions on the shelves. And yes, some detractors complain of the single-mindedness of asking shoppers to obsess over rare vinyl jewels just one day a year — actual Record Store Day takes place in April — and that most of the items end up online with jacked up prices anyways. I disagree with this mindset, especially around the holidays. That push can make the difference for a struggling independent shop. Keep in mind, this is not advocating for actual Black Friday shopping at Wal-Mart and the like. End rant.

Last year, all I wanted for Chanukah was the Phil Spector box set, each disc enveloped in tiny cardboard sleeves made to replicate the original records in miniature — like dollhouse versions. I got the CDs, and have listened to the Crystals' "Frankenstein Twist," on average, once a day for these past 12 months. This year, I'm just not sure what to covet, so I asked around.

From my non-academic study, I found that musicians tend to be of the practical angle when it comes to gifts. They want extra cables, or picks, headphones, or record needles. One mentioned the **Fender Champ amp**, which is good for thin-walled apartment use, or the \$39 **Fireye Mini portable headphone amp**. Better yet, a **gift certificate** to a (local) music shop — try spots like **Real Guitars** (15 Lafayette, SF; www.realguitars.com), **SF Guitar Works** (323 Potrero, SF; www.sfguitarworks.com).



GABBA GABBA BUY

com) or **Starving Musician** (2474 Shattuck, Berk; www.starvingmusician.com).

Those one step apart from the musicians, the quintessential music nerds such as myself, on the other hand, tend to desire the ostentatious and/or extraordinary. They want that rare, hard-to-find seven-inch on white vinyl, the oversized coffee table book, or that carefully curated box set.

Or something else entirely: a gift subscription to **Turntable Kitchen's pairing boxes** (\$25/month, www.turntablekitchen.com) is a particularly cool gift that's based right here in the Bay. The boxes ship once a month and include dry ingredients, recipes, and limited edition seven-inches, often by local musicians.

Now on to the music shops. The specialty records, box sets, and CDs in general that stuck out to me as great gifts this year — of course dependent on the listener — are **Blackbird Blackbird's covers of Kate Bush** on limited edition vinyl with origami, **Castle Face Record's The Velvet Underground and Nico Tribute**, and new box sets from the **English Beat**, and **Death Cab for Cutie**. That Castle Face Records full album tribute features covers by a who's-who of revered locals: Kelley Stoltz, Fresh and Onlys, Warm Soda, Ty Segall, the Mallard, and more (www.castlefacerecords.com).

There's also Record Store Day's Black Friday exclusives such as the **Fat Boys pizza disc** — the record looks like a saucy pie and it comes packaged in a cardboard box — **Wanda Jackson's Capitol Rarities**, the **Asobi Seksu/Boris** split seven-inch, "obscure giants of acoustic guitar" trading cards, and a limited

FROM LEFT: 'THE ART OF PUNK'; BORIS AND ASOBI SEKSU SPLIT (TOP); THE FENDER CHAMP (BOTTOM); AND SHARON JONES AND THE DAP-KINGS.

deluxe edition of **Joey Ramone's Ya Know?**.

For all the Record Store Day Black Friday specials and to check participating Bay Area shops, visit recordstoreday.com/SpecialReleases.

For the Chanukah specific, I'd recommend **'Twas the Night Before Hannukah: The Musical Battle Between Christmas and the Festival of Lights**. It's another release from the Idelsohn Society for Musical Preservation, generally the best archivists of vintage Yiddish and Jewish-centric music from the past century or so. The 34-track double CD comp includes Chanukah songs by Woody Guthrie, the Klezmatics, and Mickey Katz, along with Christmas tunes performed by Jewish musicians like Lou Reed, Herb Alpert and the Tijuana Brass, and the Ramones.

An added bonus, there will be a 'Twas the Night Before Hannukah show at Brick and Mortar Music Hall in December (Dec. 15, 9pm, \$15-\$18, 1710 Mission, SF. www.brickandmortarmusic.com), with live appearance by Luther Dickinson, Sway Machinery, Thao, Steve Berlin, Ethan Miller, and Ceci Bastida.

As for books, there's a new coffee table beast that I've been dying to talk about called **The Art of Punk: The Illustrated History of Punk Rock Design** (Voyageur Press, 224pp, \$40), by Russ Bestley and Alex Ogg. It's a beautiful hardcover with splashy images showcasing the aesthetics of punk; graphic fliers, posters, album covers, patches, and other imagery from the proto-punk era through the present, including international punk art, hardcore designs, and fringe elements (though aren't they all?).

Interesting, there's another great book on punk graphics released this fall: Jon Savage's **Punk: An Aesthetic** (Rizzoli, 352pp, \$55).

As *The Art of Punk* puts it, "The value of such groundbreaking artwork, which continues to have an impact on music, fashion, design, and media to this day, is even now only becoming fully apparent. The visual legacy of punk is extensive and its graphic codes — symbols of struggle and resistance, but also a complex subcultural visual vocabulary, and more cynically, a means to tap into deeply held antiauthoritarian consumer sentiments by lifestyle branders — still have resonance."

The books will appeal to anyone that ever spent hours carefully sewing garish back-patches to jackets to represent the music they believed in, or those who stared at album covers so long their eyes crossed, and the imagery has been burned in their brains ever since. Basically, the music nerds we've been shopping for here today.

SHARON JONES AND THE DAP-KINGS

It's the swinging, soul-funk group's first headlining show in San Francisco in more than two years, and in the grand Davies Symphony Hall to boot. The Brooklyn nine-piece Dap-Kings, is of course led by the velvety, luminous Sharon Jones and will likely be belting tracks off 2010's *I Learned the Hard Way* LP.

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DICK DALE

Is there anything more exciting than reverb-heavy surf guitar? It warbles through the veins. Last time the King of Surf Guitar, Dick Dale, popped up at the Uptown he roared through all the hits — yes, "Misirlou" was high on the setlist — and then some, rapidly fingering his custom guitar at a blistering speed, his long white hair whipping around him. Trust me, see the 75-year-old maven while you still can.

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FIRED UP: HALO 4 IMAGE COURTESY OF XBOX

HAIL TO THE CHIEF

Halo 4 gives the fans what they want, and then some

BY PETER GALVIN
arts@sfbg.com

GAMER They say you have to go away in order to make a comeback. To be fair, the *Halo* series never really “went away,” having released two non-numbered titles and an HD remake in the four years since *Halo 3*, but those entries lacked the presence of the iconic Master Chief and, compared with the pop-culture phenomenon that was *Halo 3*, they didn’t exactly set the gaming community on fire.

Perhaps fearful of diminishing returns, series creator Bungie left the franchise in 2010 and *Halo 4* (343 Industries/Microsoft; Xbox 360) was left to a new developer, 343 Industries. I’m not sure anyone expected the first-time company to knock it out of the park on their first try, but *Halo 4* is a unmistakable grand slam — both a love letter to the franchise’s legacy and a re-introduction to a beloved character that once appeared as fundamentally one-note.

Fittingly, *Halo 4* picks up four years after the events of *Halo 3*. Master Chief is awakened from cryo-sleep by sidekick computer A.I. Cortana and, fearing an attack from villainous alien race the Covenant, the pair set off on a quest that once again endangers Earth and the future of humanity. The first entry in a new trilogy of games, *Halo 4*’s story favors mystery over the hollow exposition of past titles, and the relationship between Master Chief and Cortana suggests

a truer sense of humanity for the man behind the mask.

Pacing is also revamped, and the game is always barreling towards something new and exciting, as players shuffle from spaceship to alien planet and back again, on the run from a new alien-machine hybrid race called Prometheans. Even when you’re required to perform the same action multiple times, mundane acts like flipping switches rarely play out the same way twice thanks to some impressive artificial intelligence and smart level design. Frankly, it’s surprising that the trusty *Halo* formula can still be put to such joyous effect; the single player campaign is the most satisfying since the series debuted in 2001.

If you’ve played the multiplayer of the past few entries, you’re largely prepared for the wealth of intuitive maps and game types, solid match-making, level editor and ability to save and edit videos of your online escapades. You have new armor and a few new special abilities — like a portable turret — but game play remains easy to learn and challenging to master.

In a field where conventional military shooters top the list each month, it’s exciting to have an invincible space marine blasting up the charts again. After years of releasing games that were essentially two sides of the same space-coin, *Halo 4* takes the series back to basics: Master Chief and a whole lot of firepower. Everybody loves a comeback. **SFBG**

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ARTS + CULTURE: DANCE

LEVYDANCE COMPANY ARTISTS PERFORMING
SIDRA BELL'S *LESS*. PHOTO BY DAVID DESILVA



NO SATISFACTION

Despite dazzling dancing, a collaborative program fails to impress

BY RITA FELCIANO
arts@sfbg.com

DANCE The tenth anniversary concert for Benjamin Levy's LEVYdance Company should have been an occasion for looking back a little and glancing into the future a lot. The fact that this was a subdued, at-time depressing event was certainly not the dancers' fault. They were fabulous, crackerjack performers: fierce, fast, and committed, whether in solo passages or in ensemble work. If you watch dance primarily because of its performers, this was your night.

Where the program fell short was in choreography that would stay in your mind beyond its ephemeral existence on stage. Instead of showing a work that would hint at where he might be going in the next decade, Levy chose to present two pieces from the past. Good as they were, they gave the unfortunate impression that he is a one-note choreographer. He is not. One of the reasons this choreographer has been a pleasure to watch over the years is because he tries to find new vehicles for his volatile and fractured vocabulary. Despite their surface appeal, an undercurrent of violence and danger often propels Levy's choreographies. It's what keeps you on the edge of your seat.

It's with the stunningly tight *Falling After Too* that Levy introduced himself as choreographer in 2003. Performing it himself at the time, he was partnered by a much heftier Christopher Hajin Lee. The up and down of this contest between will

and muscle was partly based on the two men's different physicalities. Reprised as a duet between Yu Reigen and a slender Paul Vickers, it inevitably shifted the focus onto a male-female relationship. It's a sign of the work's choreographic strength — and the performance, including Anthony Porter on piano — that it worked as well as it did.

But why did Levy program *Physics* (2008), which is essentially an elaboration for two couples of that earlier work? The sequential and overlapping duets, including switching partners, didn't really tell us much about these couples. Still, Levy has an appealing way of including tiny gestures — a pat here, a kick there — in the muscularity of these ever-shifting encounters. They suggested a sense of spontaneity not unlike the grace notes in a piece of music.

And why Levy chose Sidra Bell Dance New York to collaborate on this concert remains a mystery. What on earth did he think his company — such as it is — could learn from Bell's? Robert Moses' Kin introduced her last spring when she set a modest quartet on his female dancers. Here the New York-based artist created *less* for Levy, and *Nudity* for her own dancers. Bell knows a good thing when she sees it; she sent her dancers behind the screen, up the walls, and into the audience. She took advantage of ODC Theater's vaunted lighting possibilities, lowering and tilting levels of the grids in *less* and having a bank of floor lights shine directly into her audience in *Nudity*. Maybe

turn-around is fair play since that's what performers have to deal with on a daily basis. But there was something offensive about the approach that left my seat neighbor with a fierce headache and a fiercer fury.

Bell is a complete creature of the theater. Interestingly, she takes credit as "director" instead of "choreographer" of her works. One thing is certain: she is big on image making — whether they come from Glamour or "girlie" (and their male counterpart) magazines. And the accoutrement of these two dance theater works looked promising; the dancers in *less* wore flimsy whites with big, noose-like scarves, and in *Nudity* they went Goth — mohawks, black outfits, and fright make-up.

Spectacle, in-your-face aggressiveness, a contempt for continuity in favor of the moment, and raw and supposedly unmediated energy seem to be the elements that fascinate Bell. That's fine and good, but these practices need to arise from ideas that suggest more than clichés. A man crawling on all fours? Throwing people and catching them — sometimes? Retching to some comment on nutrition — in French? Dominatrixes in *both* pieces?

The ferocious physicality of Bell's dance making is its most attractive quality, but the imagery — and she uses a lot of it — has to accumulate into something bigger than its constituent parts. Otherwise why do it? Both of Bell's works fell short that way. They left behind a sense of ennui and déjà vu. **SFBG**

A HELLO TO ARMS

Who, exactly, is the target audience for 'Red Dawn'?

BY DENNIS HARVEY

arts@sfbg.com

FILM The results of the wee election that happened a couple weeks ago were generally a good thing, needless to say, but just as light also causes shadow, so the light bulb that went off for a majority of voters cast into deeper darkness a certain minority. Oh, you've heard the wailings and lamentations: the death of "traditional" America (read: white people, "they" are coming to take your women and steal your home entertainment center), brutal new taxations designed to funnel your hard-earned money to whole communities of professional freeloaders, the national anthem to be translated into Communist (it's a language, like speaking in demonic tongues), etc.

Some patriots, no longer loving it, are leaving it — mostly to inexpensive warmer retirement magnets whose natives aren't too uppity yet to avoid calling you "Sir" or "Boss." Others are planning to secede, one state at a time. (Yes, definitely including the ones you were already hoping would somehow cut ties. Can they take Fox News with them?) Mentally and politically, they seceded a while ago. But now it is *on* — Elvis is leaving the building, because he didn't get his way so fuck y'all.

What's bad about this is that, as with any psychotic break, bystanders may suffer for not sharing or getting in the way of the sufferer's particular symptoms — in this case likely to primarily consist of depression, violent outbursts, substance abuse, weapons stockpiling, paranoid delusions, paranoid delusions, and reckless home schooling. How many basement man caves have been fertilizing plans for what we might term "assassination," "domestic terrorism" or "going postal" since November 6, imaging personal heroism and national salvation their eventual reward? It's like

a significant section of the populace has turned into our crazy uncle, off his meds, muttering apocalyptically in the corner and sure to remember where we live sooner or later.

So it is with mixed emotions, to say the least, that one greets the alarmingly timely arrival of *Red Dawn*. A remake of a 1984 movie that seemed a pretty nutty ideological throwback even during the Reagan Era's revived Cold War air conditioning (and even alongside such crazy Satan-is-Soviet competition as 1985's *Rambo: First Blood Part II* and *Rocky IV*), it is a movie that should have come out a couple years ago, having been shot late 2009. But in the meantime MGM was undergoing yet another seismic financial rupture, and as the film sat around for lack of the means needed for distribution and marketing, it occurred that perhaps it already had a fatal, internal flaw. You see, this update re-cast our invaders from Russkies to People's Republicans, tapping into the modern fear of China as debtor and international bully. But: China is also a huge fledgling market for Hollywood product, despite censorship, import quotas, and whatnot. China heard about *Red Dawn* and was not happy, endangering the foreign profit margins for future MGM product.

So a tortured makeover of the remake ensued; scenes were added, re-shot, and digitally altered to impose a drastic narrative change. China now goes unmentioned, replaced as villain by the country which is nobody's film market, even if that choice is so absurd it gets acknowledged as such by dialogue: "North Korea? It doesn't make any sense!" someone says here. It's a query that goes unanswered.

Yup, in the new *Red Dawn* a coastal Washington state burg

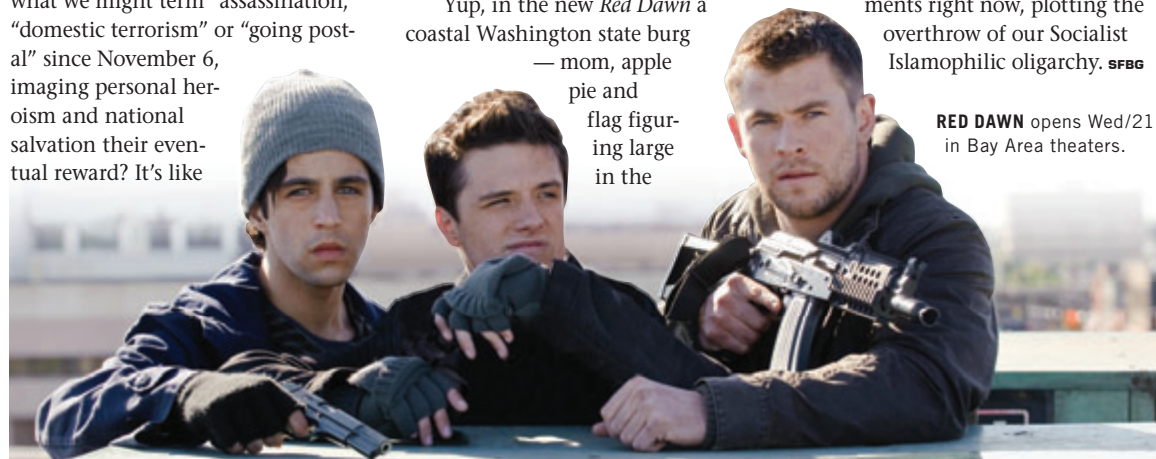
— mom, apple pie and flag figuring large in the

opening montage — is the first attack point in a wholesale invasion of the U.S. (pop. 315 million) by the Democratic People's Republic (pop. 25 million). It's football season, so a Spokane suburb's team — Wolverines!! — lends its name as battle cry and its revved up healthy young flesh as guerilla martyrs to the fight for, ohm yeah, freedom. Do they drink beer? Do they rescue cheerleader girlfriends from concentration camps? Do they kick North Korean ass? Do you really need to ask?

Of course this *Red Dawn* is ridiculous, though as a pulp action fantasy it's actually fairly entertainingly well-crafted by veteran stunt coordinator-second unit director Dan Bradley. The actors maintain straight faces with variable degrees of success — on the upside pre-Thor Chris Hemsworth, (whose other 2009-shot MGM film *The Cabin in the Woods* also got released this year) as ex-Marine alpha male, on the downside an irksome Josh Peck as his little bro and an inexplicable Connor Cruise as a teammate. The adopted son of a certain really famous Scientologist, the latter surely got this role on merit alone; otherwise we'd be forced to believe he made up in nepotism what he amply lacks in looks, voice, and presence.

So what does this silly movie have to do with the election, you ask? Just this: its production travails mean this rah-rah, just-credibly-gritty-enough (but still mostly video-game-like) tale of fighting the power has arrived just in time to become a training manual (or at least recruitment video) for revolutionist reactionary rednecks. It's ready-made for an audience so deprived of air, irony, and other key elements to reality that they're probably in a hundred or more basements right now, plotting the overthrow of our Socialist Islamophilic oligarchy. **SFBG**

RED DAWN opens Wed/21 in Bay Area theaters.



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Rennie Harris. Photo: Rennie Harris Puremovement



Daniel Bernard Roumain (DBR). Photo: DBR Music Productions LLC

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Tofu and Whiskey



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ARTS + CULTURE: STREET SEEN

SAN FRANPSYCHO MUGS, VIPADA WONGPATANASIN MODELS FOR MILL



LIKES THE NAME

BY CAITLIN DONOHUE
caitlin@sfbg.com

STREET SEEN “People were like, we wanna wear some clothing from you guys,” **San Franpsycho** owner Christian Routzen tells me from the behind the counter of his DIY brand’s newish (it’s seven months old) location on newly-trendy Divisadero Street. “But we didn’t make clothing.”

I guess sometimes the brand just comes first, and then the product. Or rather, the movie comes first. Routzen made a 2001 Ocean Beach surf film with cohort Andy Olive called, yes, *San Franpsycho*. Apparently the flick, along with its 2005 follow-up *San Franpsycho: Wet and Wreckless*, captured the imagination of certain sector of San Francisco. They wanted T-shirts, so Routzen and Olive located some silkscreening gear and a mail truck and became a presence at Indie Marts, bars, and street fairs, silkscreening clothing with their bon mot. I’ve seen them do it, they get slammed.

“We had people taking off their shirts. Men, women, and children,” concludes Routzen. People resonated with the name, he says.

A couple of bangin’ blonde girls interrupt our conversation to buy wristbands for the surf fashion show the brand is hosting at Public Works that night. Later, I see a shot on Instagram involving a runway, a lot of thigh-high American Apparel tube socks, and bikinis. That same weekend, San Franpsycho was hosting a surf tournament and a poker competition.

The girls recede into the distance, banded. And then a guy interrupts us asking about customizing an aqua sweatshirt, as if to complete the San Franpsycho milieu I’ve found myself in the middle of.

But I kind of want Routzen to spell it out. “Can I ask you a less tangible question? Why’d they want to wear clothes from a bunch of guys that don’t make clothes? It’s all the name, really?”

Routzen shrugs, and hands me a DVD copy of *Wet and Wreckless* (\$20, buy a copy at the store.) I watch it with my roommate the next night. It is a *Jackass*-paced piece of San Francisco bro-moblia, featuring gentlemen named Simo, Doobie, and Brownie, guys bouncing their penises while frying hot dogs in the kitchen, claymation sex, girls making out, an Ocean Beach parking lot shooting, a broken surfboard montage, and an incoherent interview with Andy Dick. Also: barrel rolls.

Most of the SFP dudes are pretty hot, they surf gnarly OB waves, and they straight-boy don’t give a fuck. Ding ding ding! Well yeah, obvs everybody wants San Franpsycho to rub off on them.

Which is a totally unfair analysis, because Olive and Routzen have (in addition to being attractive) created a real cute, real-real, repurposed wood retail galaxy. The Golden Gate Bridge-San Franpsycho logo can now be found on man-tanks, lady tanks, dog sweatshirts, boy shorts, hoodies, aprons, duffel bags, water bottles. The machines they’re printed on are clearly visible in the shop’s workspace.

The boys also sell a host of products made by buddies who live in the immediate neighborhood. The gin-

ger-Afroed Olive holds up an expanse of black Cordura nylon, excitedly gesturing at a bank on the wall of the classic roll-top, leather-strapped Motley Goods backpacks (also available on Etsy) that it will be made into. That brand’s based out of their friend’s apartment, Olive says. “Literally, two blocks away.” The shop also stocks Sea Pony Couture (sea-pony-couture.myshopify.com), a line of delicate gold-chained, be-charmed jewelry by San Franciscan Fatima Fleming.

505 Divisadero, SF. (415) 829-7874, www.sanfranpsycho.com

Far, far away from the San Franpsycho clubhouse sits a Noe Valley clothing store that has absolutely zero hot men in it, but managed to pull me in on the strength of its color palette alone (I am, at my heart, a primary shades kind of person. This is Atlantis and I’m like, nautical.)

Said shop was **Mill**, and it’s MILF territory — at least, such were the women audibly rhapsodizing over the shop’s stock while I was there, and who were subsequently drawn in by the incredibly informative employees for a conversation about respective kids’ ages, the pleasures of teaching one’s youngster how to give mommy a foot massage, etc.

I was back in the dressing room trying on my Japanese striped/solid BlueBlue boatneck dress, silk drawstring pants with daisy motif by Janezic (a line designed by Michele Janezic, Mill’s store manager whose drapey tank tops are a touch more club-ready and sexy than the rest of Mill’s offerings), and high-waisted, below-the-knee, A-line Levi’s denim skirt.

“I just can’t believe this! It’s amazing,” went the raptures. I should mention that Mill is the brand-new female wear offshoot of beloved Castro store Unionmade. Unionmade was recently dinged by Gawker because its clothes are not, sadly, union-made. Nonetheless, its collection has garnered an enthusiastic following among those who swoon for spendy, high quality denim and other rugged forms of fashion. These followers included females, leading to the birth of Mill, which carries some unisex items in addition to female items from the same brands as Unionmade.

“The philosophy of Mill is to offer classic, quality, and timeless products,” Janezic told me in an email after my visit (I didn’t cop any of the items I tried on, but that was more a question of insufficient funds than personal proclivity because I wanted them all very badly. Even the Barbour “Morris” waxed utility jacket that seemed like a must-have for the drippy SF winter was \$379, so I guess I must not-have it sob.)

But I’ll tell you this: if Mill ever needs someone to watch the store at night, say curl up on a pile of golden-rod Levi’s wool trenches lined with poncho material next to its stacks of design mags, wake up in the morning and go out brand representing in some Imogene + Willie jeans (this is cute — manufactured in Tennessee by a twangy couple who started in a gas station basement and still get their fabric from one the country’s last and oldest denim factories) and Gitman Bros. gingham button-ups...

... well, at least now they know my name.

3751 24th St., SF. (415) 401-8920, www.millmercantile.com **SFBG**



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#WINNING

BY MARKE B.
marke@sfbg.com

SUPER EGO What's the biggest, actually good DJ gig you can think of? Festivals, of course: Glastonbury, Sonar, Mutek, those insane-looking events inside that jaw-dropping arena in Amsterdam with the indoor fireworks.

But how about being able to drop some serious soul classics for a crowd of 80,000 at a party that will go down in history, one being broadcast on pretty much every TV station in the world? Right about the time Shalamar's "Second Time Around" ignited a field of tiny waving flags and old school hustle at Chicago's McCormick Place on the night of Nov. 6, I and many others were blasting out tweets like producer Mark Ronson's: "Seriously, who is DJing OBAMA HQ? incredible. Teena Marie, MAZE etc....every global news station is blatin' Frankie Crocker classics."

The legendary DJ Frankie Crocker rode a white stallion into Studio 54 in the 1970s. On TV in 2012, DJ Mel (www.djmel.com) was soundtracking Obama's ride into a second presidential term. And Mel wasn't holding back on the sexy slow jams and up-to-the-minute re-edits, either, waybacking a gloriously colorful Chi-Town crowd — and some teary-eyed people watching at home, anxiously awaiting election results while retracing some old school dance steps. (When it comes to politics, I apply my nightlife philosophy: why stop at two parties when you can have seven? Still, to see and hear the "real America" that I grew up with put forth to the world was something else.) As for the Romney party, sad trombone: left with only the rights to Kid Rock and Toby Keith, they chose to just blast Fox News instead, honk honk.

"This sounds ridiculous, but I really didn't realize the enormity of what was actually happening until I got home and watched the whole thing on YouTube. I'm still wrapping my head around it," DJ Mel told me on the phone a couple days after the election from his home in Austin. (Supercute local DJ Jeffrey Tice had hooked us up.) "For me, I had to focus on it like it was a regular gig: get my accommodations and travel set, which they took care of, check my equipment, get to the venue on time, be a professional. I did get kind of an idea of everything once we did the soundcheck in this huge venue, and then when the crowd was piling in. But I was too busy concentrating on keeping the vibe going.

"I mean, the pressure was on, too — if I played a bad song, it wouldn't just clear the dance floor, it would actually reflect on the President of the United States," Mel laughed.

"There was one moment of revelation, though. When the results were announced, I was jumping up and down. I was nervous he would lose — in the beginning I thought, 'Woah, this isn't looking good, and the recount may go on for weeks.' But then they

said he won. And there I was with the entire world's press corps behind me and no idea what I was going to play. I looked down at my computer and thought, 'this song is awesome.' It was the Beatles' 'Twist and Shout.'

"As soon as that song came on, the production guys around me started breaking into these huge grins. Then this ginormous, incredibly diverse crowd went bananas, singing along. That was a really special moment for me. There I was in Chicago, recreating this iconic moment from *Ferris Bueller*. I took a look around and thought, 'ho-lee ... this is kind of huge.'"

The rest of the playlist that night was mostly Mel's own. "They gave me a list of 30 or so songs, but I went through them pretty quickly and dove into my own playlist of songs I love, that I thought were uplifting and fun. I didn't prepare at all, just went with my instincts to turn this thing into a party. You've gotta just pick songs that are relevant to the event and trust what you've got."

OK, so here's a question: What would Mel have played if Obama had lost? "Oh man, I didn't even want to think or ask about that!"

The young Mel, one of the most down-to-earth DJs I've ever spoken with, has plenty of experience and has already experienced a couple cycles of fame, with gigs at Lollapalooza (a clip he posted of the crowd from 2009 makes me giddy with joy), Austin's ACL fest, and several world tours. "I've been through every

phase of music, from crazy industrial and acid house to indie rock and freestyle, so I'm confident enough to know I can move the crowd in different situations. But I was traveling so much, I just got tired of touring, of not knowing anyone personally where I was playing. So I kind of dialed back."

That dialing back took the unexpected turn of becoming the house DJ for huge Democratic Party events — first the California convention earlier this year in Sacramento, then the national convention in Charlotte, and now this (no word yet on inauguration dance floor plans, however.) "I have a friend who's really involved in the planning who hooked me up," Mel told me. "I think they realized that the music was becoming a big aspect of these events, especially when there so much waiting around for things to happen, or moments in-between to fill. It's a good way to keep things going and relate to people."

He may have to dial it back up now, though. "There was zero cell phone coverage in the venue at all, because it was overloaded. But as soon as I got out, my phone literally exploded with texts and notifications. My Twitter count jumped a couple 1000. I think people were genuinely shocked that it was an actual DJ at the event. I think beyond what came to me from it, this was a major thing for DJing in general. Turning an event like this into a party, that's kind of a big deal." **SFBG**



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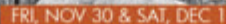
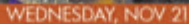
TUE Sept 18 8:30pm \$8	DAVID LIEBE HART (Tim & Eric Awesome Show, Great Job), DJ Real
WED Sept 19 8:30pm \$7	SLUG GUTS (Australia, Sacred Bones), Neon Piss, Little Queenie
THU Sept 20 8:30pm \$8	VICTOR KRUMENACHER Casey Neill Passenger & Pilot
FRI Sept 21 9:30pm \$7	OUTLAW The Shivas (Burger), Peachelope
SAT Sept 22 9PM \$8	YI Synthetic ID, Bits of Shit (AUS), Man Hands (members of Digital Leather, Tokyo Electron)
SUN Sept 23 8:30pm \$6	CITY DELUXE The Killing Floor
MON Sept 24 7pm \$5	PORCHLIGHT OPEN DOOR
WED Sept 26 8:30pm \$6	STEAKHOUSE Wounded Men, El Cajon
THU Sept 27 8:30pm \$7	MOGGS Keiki (Brussels), Goldring/ Tompson (Enablers)
FRI Sept 28 9:30pm \$7	VIR Here Come The Saviours, Erik Blood (Seattle)
SAT Sept 29 9:30pm \$12	SCOTT KELLY (Neurosis) and the Road Home, Mike Scheidt (YOB)

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Western, Toys That Kill, Pins of Light, Wreckless Eric,
Adam Parley (Feral House), Cheap Time

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Pianos. 9:30pm, free.
UFO, Points North Independent. 8pm, \$
White Panda, 2AM Club Slim's. 9pm, \$

Stompy Jones Top of the Mark, 999
California, SF; www.topofthemark.com.
7:30pm, \$10.

MUSIC LISTINGS

FOLK/WORLD/COUNTRY

Twang! Honky Tonk Fiddler's Green, 1330 Columbus, SF; www.twanghonkytonk.com. 5pm. Live country music.

DANCE CLUBS

Afrolicious Elbo Room. 9:30pm, \$7. Thanksgiving edition with DJ-hosts Pleasuremaker and Senor Oz, DJ Small Change.
All 80s Thursday Cat Club. 9pm, \$6 (free before 9:30pm). The best of '80s mainstream and underground.

FRIDAY 23

ROCK/BLUES/HIP-HOP

As I Lay Dying, Asking Alexandria, Suicide Silence, Memphis Mayfire, Attila Regency Ballroom. 6:30pm, \$30.

Body and Soul Johnny Foley's. 9pm, free. **Charles, Rome Balestrieri, Todd Johnny** Foley's Dueling Pianos. 9pm, free.



QUINN DEVEAUX AND THE BLUE BEAT REVIEW PLAY THE INDEPENDENT FRI/23.

Delicate Steve, Dana Buoy, Raleigh Moncrief Rickshaw Stop. 8pm, \$10-\$12.
Quinn Deveau and the Blue Beat Review, Brass Menazeri Independent. 9pm, \$15.
English Beat, Impalers Bimbo's. 9pm, \$25.
Golden Void, Joel Robinow Band, Phil Manley Hemlock Tavern. 9:30pm, \$7.
Jackie Greene Fillmore. 9pm, \$28.50.
Katdelic, DJ Fillmore Wax Boom Boom Room. 8pm, \$10.
Macarthur, R.O.D., Rossisings, Halley Washington, Skye Green Brick and Mortar Music Hall. 9pm, \$10.
Pi Hotel Utah. 9pm, \$10.
RNDM feat. Jeff Ament, Joseph Arthur, Richard Stuverud, Line and Circle Great American Music Hall. 9pm, \$22.
Wallpaper, Neon Hitch Slim's. 9pm, \$16.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.
Black Market Jazz Orchestra Top of the Mark, 999 California, SF; www.topofthemark.com. 9pm, \$10.

FOLK/WORLD/COUNTRY

Baxtalo Drom Amnesia. 9pm, \$7-\$10. Live music, gypsy punk, belly dancing.
Colonel Jimmy and the Blackfish, Misisipi Mike and the Midnight Gamblers, Blank Tapes Cafe Du Nord. 8pm, \$13-\$15. "Turkey Trot 2012."
Sebastien Giniaux Red Poppy Art House. 8pm, \$10-\$15.

CONTINUES ON PAGE 26 >>

Elbo Room

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& **SENIOR OZ** PLUS
DJ SMALL CHANGE (NYC)

FRI
11/23
10PM
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BISCUITS & GRAVY
WITH
DJ VINNIE ESPARZA
ASTI SPUMANTI & JOHNNY DEEPER
SPINNING FUNK/DISCO/ SOUL/HIP HOP

SAT
11/24
10PM
STBA

ELBO ROOM PRESENTS
120 MINUTES
WITH DJS
SANTA MU3RTE & PLANET DEATH
NAKO PLUS GUESTS

SUN
11/25
9PM
FREE B4
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THU 11/29 AFROLICIOUS
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SAT 12/1 SAT NITE SOUL PARTY
SUN 12/2 DUB MISSION: DJ SEP

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CLOSED
• Happy Turkey Day!

FRIDAY 11/23
9PM • \$10 ADV & DOOR
• Pi Jacobs
• Mean Faces
• The Connies

SATURDAY 11/24
9PM • \$8 ADV & DOOR
• The Sheets
• Alicia Murphy
• Amalgamation
• The Shlurrs

SUNDAY 11/25
8PM • \$10 ADV & DOOR
Quiet After the Storm-
a Benefit to help the
Hurricane Sandy
Recovery effort
• Kevin Seconds
• The Devil's Own
• Jonah Matranga
• Dear County

MONDAY 11/26
8PM • \$FREE
Bay Guardian Readers
Poll Best Open Mic
• Open mic with
Brendan Getzell

TUESDAY 11/27
8PM • \$5 ADV & \$8 DOOR
• subCULTURE
• Kiwi Time
• Sockthief

WEDNESDAY 11/28
8PM • \$8 ADV & DOOR
• Third Date
• Alabaster and the
Original Bastards
• Remedy

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12.29 PARTICLE
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12/1 - NIGHT: BAY AREA DERBY GIRLS' SNOW BALL
12/2 - MORNING GLORY, DEAD CITY RIOT,
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12/4 - 3 INCHES OF BLOOD, HUNTRESS, THE HOOKERS,
NAME
12/6 - MARIKO ROBERTS BENEFIT :
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12/7 - JUDGMENT DAY, YOUNG HUNTER,
LA FIN DU MONDE, BILLIONS UPON US
12/15 - SUPERSUCKERS, FLEXX BRONCO, THE ATOM AGE
2/8 - NASHVILLE PUSSY, THE MEAT SLUTS,
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JACK DAVEY

SUN 12/9
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MON 12/3
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SUN: THE BROTHERS COMATOSE,
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MON: TEN MILE TIDE,
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DJ KADENCE

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JOE BUDDEN
LOCKSMITH, PAYPA

SATURDAY 12/01
KING TUFF
TERRY MALTS, WARM SODA,
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THURSDAY 12/6
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MUSIC LISTINGS

CONT>>

DANCE CLUBS

Biscuits and Gravy Elbo Room. 10pm, free. With DJs Vinnie Esparza, Asti Spumanti, Johnny Deeper.
Distance, Tunnidge, District, Trap City Mighty. 10pm, \$15.
Joe Lookout, 3600 16th St., SF; www.look-outsfc.com. 9pm. Eight rotating DJs, shirt-off drink specials.
NO-ID Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
Old School JAMZ El Rio. 9pm. Fruit Stand DJs spinning old school funk, hip-hop, and R&B.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.



TAMARYN PLAYS THE INDEPENDENT SAT/24.
PHOTO BY AMANDA CHARCHIAN

Taboo DNA Lounge. 9pm, \$20-\$25, 18+. With Larry Tee, Brooke Candy, Manics.

SATURDAY 24

ROCK/BLUES/HIP-HOP

American Professionals, Bobbleheads

THE BOTTOM OF THE HILL

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CHRIS JAMES & THE SHOWDOWNS
JEFF CAMPBELL
OFFLINE AND BATTERY

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EMILY'S ARMY

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VIA COMA
BETA STATE
PK

TUESDAY 27 8:30 DOORS • \$12 • AA

DEEP SEA DIVER
WILD BELLE
SUNRUNNERS

WEDNESDAY 28 7PM DOORS • \$12 • AA

JOE BROOKS
JOSEPH VINCENT
MIKE MAINS & THE BRANCHES

THURSDAY 29 8:30 DOORS • \$10 • 21+

BECKY WHITE
& THE SECRET MISSION
THESE OLD WOUNDS
RECORD RELEASE

THE BYE BYE BLACKBIRDS

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MEGAN SLANKARD
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STEVE POLTZ

TUESDAY DECEMBER 18TH 8PM \$25 (SINGER-SONGWRITER)
KINKY FRIEDMAN'S BIPOLAR
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THURSDAY DECEMBER 20TH 7:30PM \$7 (ROCK)
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Three Parkside. 3pm, free.
B-Side Players, LoCura Brick and Mortar Music Hall. 9pm, \$9-\$15.
"Complete Last Waltz" Warfield. 8pm, \$32.50-\$55. With members of Dr. Dog, Ween, Gomez, Nada Surf, and more.
Jackie Greene Fillmore. 9pm, \$28.50.
Petty Theft, Stung Cafe Du Nord. 9pm, \$15.
Richard Cheese and Lounge Against the Machine, Project: Pimento Bimbo's. 9pm, \$45-\$65.
New Riders of the Purple Sage, Moonalice Great American Music Hall. 9pm, \$25.
Tamaryn, Tropic of Cancer, She's Independent. 9pm, \$15.
Top Secret Band Johnny Foley's. 9pm, free.
Todd, Charles, Rome Balestrieri, Johnny Foley's Dueling Pianos. 9pm, free.
Via Coma, Beta State, PK Bottom of the Hill. 9pm, \$10.
Vitamin X, Strung Up, Side Effects, Zero Progress Three Parkside. 9pm, \$8.
White Barons, Tiger Honey Pot, Winter Teeth Hemlock Tavern. 9:30pm, \$7.

JAZZ/NEW MUSIC

Audium 1616 Bush, SF; www.audium.org. 8:30pm, \$20. Theater of sound-sculptured space.

FOLK/WORLD/COUNTRY

Alexander Abreu and Havana D'Primera Yoshi's SF. 8 and 10pm, \$30.

DANCE CLUBS

Bootie SF: Post-Thanksgiving Madness DNA Lounge. 9pm, \$10-\$15. With Smash-Up Derby, Lucio K, DJ A Plus D, and more.
Church Rickshaw Stop. 9:30pm, \$10. With Rusty Lazer (DJ set), DaveO of Double Duchess (DJ set), Trixxie Carr, Dulce De Leche, Honey Mahogany.
Chris Garcia Vessel, 85 Campton Place, SF; www.vesselsf.com. 10pm, \$20-\$30.
120 Minutes Elbo Room. 10pm.
Paris to Dakar Little Baobab, 3388 19th St, SF; (415) 643-3558. 10pm, \$5. Afro and world music with rotating DJs.
Tiefschwarz, Roos and Bo Public Works. 10pm, \$20.

SUNDAY 25

ROCK/BLUES/HIP-HOP

Action Bronson Independent. 9pm, \$20.
Enrique Bunbury Fillmore. 8pm, \$45.
Killswitch Engage, Shadows Fall, Acaro Slim's. 8pm, \$20-\$25
Aaron Leese and the Panhandlers Boom Boom Room. 8pm, \$5.
Cass McCombs Amnesia. 9pm, \$5.
Nasty Christmas, Black Sparrow Press Hemlock Tavern. 6pm, \$6.

JAZZ/NEW MUSIC

Donald Arquilla with Tom Shaw Trio Martuni's. 7pm, \$7.

FOLK/WORLD/COUNTRY

"Twang Sunday" Three Parkside. 4pm, free. With Rocketship, Rocketship.

DANCE CLUBS

Dub Mission Elbo Room. 9pm, free before 9:30pm; \$6 after. With DJs Sep, Vinnie Esparza and DJ Mundi.
Jock Lookout, 3600 16th St, SF; www.look-outsfc.com. 3pm, \$2.



MUSIC LISTINGS

MONDAY 26

ROCK/BLUES/HIP-HOP

Creepers, Commissure, Loomers, Permanent Collection Elbo Room. 9pm, \$5. Earl Brothers, Kendi and Joe from Blackbetter Bushes Amnesia. 9pm.

FOLK/WORLD/COUNTRY

Uni and Her Ukelele Rite Spot Cafe. 8:30pm, free.

DANCE CLUBS

Death Guild DNA Lounge. 9:30pm, \$3-\$5, 18+.
Crazy Mondays Beauty Bar, 2299 Mission, SF; www.thebeautybar.com. 10pm, free. Hip-hop and other stuff.
M.O.M. Madrone Art Bar. 6pm, free. DJs Timoteo Gigante, Gordo Cabeza, and Chris Phlek playing all Motown every Monday.
Soul Cafe John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. R&B, Hip-Hop, Neosoul, reggae, dancehall, and more with DJ Jerry Ross.
Vibes'N'Stuff El Amigo Bar, 3355 Mission, SF; (415) 852-0092. 10pm, free. Conscious jazz and hip-hop with DJs Luce Lucy, Vinnie Esparza, and more.

TUESDAY 27

ROCK/BLUES/HIP-HOP

BAUS, Pleasure Gallows, Life Stinks Hemlock Tavern. 8:30pm, \$6.
Alice Cooper, Kill Devil Hill Warfield. 8pm, \$37.50-\$57.50.
Deep Sea Diver, Wild Belle, Showrunners Bottom of the Hill. 9pm, \$12.
Sufis Amnesia. 9:30pm.

JAZZ/NEW MUSIC

Jacob Armen Yoshi's SF. 8pm, \$22.

FOLK/WORLD/COUNTRY

Toshio Hirano Rite Spot Cafe. 8:30pm, free.

DANCE CLUBS

Stylus John Collins Lounge, 138 Minna, SF; www.johncolins.com. 9pm. Hip-hop, dancehall, and Bay slaps with DJ Left Lane.
Takin' Back Tuesdays Double Dutch, 3192 16th St, SF; www.thedouble-dutch.com. 10pm.
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TUE. DEC. 11 - \$10 ADV/\$12 DOOR - DOORS 8, SHOW 9
LAVENDER DIAMOND

THUR. DEC. 13 - \$12 ADV/\$15 DOOR - DOORS 8, SHOW 8:30
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THUR. DEC. 27 - \$10 ADV/\$12 DOOR - DOORS 8, SHOW 9
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MON. DEC. 31 - \$25 ADV/\$30 DOOR - DOORS 8, SHOW 8:30
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STAGE LISTINGS

Stage listings are compiled by Guardian staff. Performance times may change; call venues to confirm. Reviewers are Robert Avila, Rita Felciano, and Nicole Gluckstern. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

THEATER

OPENING

Hysterical, Historical San Francisco: Holiday Edition Alcove Theater, 414 Mason, Ste 502, SF; www.thealcovetheater.com. \$25-40. Opens Fri/23, 9pm. Runs Fri-Sat and Dec 26-31, 9pm. Through Dec 31. Comedian Kurt Weitzmann takes on San Francisco history, adding some holiday flair along the way.

Slugs and Kicks Thick House, 1695 18th St, SF; www.therhino.org. \$15-30. Previews Sat/24 and Nov 28, 8pm; Sun/25, 3pm. Opens Nov 29, 8pm. Runs Wed-Sat, 8pm; Sun, 3pm. Through Dec 9. Theatre Rhinoceros performs John Fisher's play about the offstage drama at a college theater company.

BAY AREA

It's a Wonderful Life: A Live Radio Play Marin Theatre Company, 397 Miller, Mill Valley; www.marintheatre.org. \$36-57. Previews Thu/23-Sat/24, 8pm; Sun/25, 7pm. Opens Tue/27, 8pm. Runs Tue and Thu-Sat, 8pm (also Sat/24, Dec 1, and Dec 15, 2pm; Dec 6, 1pm); Wed, 7:30pm; Sun, 2 and 7pm. Through Dec 16. Marin Theatre Company performs Joe Landry's live radio play adaptation of the classic Capra film.

ONGOING

Foodies! The Musical Shelton Theater, 533 Sutter, SF; www.foodiesthemusical.com. \$30-34. Fri-Sat, 8pm. Open-ended. AWAT Productions presents Morris Bobrow's musical comedy revue all about food.

History: The Musical Un-Scripted Theater, 533 Sutter, SF; www.un-scripted.com. \$10-20. Thu-Sat, 8pm (no show Thu/22). Through Dec 22. The Un-Scripted Theater Company performs "an unscripted romp through Western history."

The Rainmaker Shelton Theater, 533 Sutter, SF; www.sheltontheater.org. \$38. Fri-Sat, 8pm. Through Dec 22. Shelton Theatre preforms N. Richard Nash's classic drama.

Speed-the-Plow Actors Theatre of San Francisco, 855 Bush, SF; www.actorstheatre.org. \$26-38. Wed-Sat, 8pm. Extended through Dec 21. Actors Theatre of San Francisco performs the David Mamet drama.

The Submission New Conservatory Theatre Center, 25 Van Ness, SF; www.nctcsf.org. \$25-45. Wed-Sat, 8pm (no shows Wed/21-Thu/22); Sun, 2pm. Through Dec 16. New Conservatory Theatre Center performs Jeff Talbott's drama about a playwright who falsifies his identity when he enters his latest work into a prestigious theater festival.

Superior Donuts Gough Street Playhouse, 1622 Gough, SF; www.custommade.org. \$25-30. Thu-Sat, 8pm; Sun, 7pm. Through Dec 2. Custom Made Theatre performs Tracy Lett's poignant, Chicago-set comedy.

The Waiting Period Marsh San Francisco, 1062 Valencia, SF; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 5pm. Extended through Dec 8. Brian Copeland (comedian, TV and radio personality, and creator-performer of the long-running solo play *Not a Genuine Black Man*) returns to the Marsh with a new solo, this one based on more recent and messier events in Copeland's life. The play concerns an episode of severe depression in which he considered suicide, going so far as to purchase a handgun — the title coming from the legally mandatory 10-day period between purchasing and picking up the weapon, which leaves time for reflections and circumstances that ultimately prevent Copeland from pulling the trigger. A grim subject, but Copeland (with co-developer and director David Ford) ensures there's plenty of humor as well as frank sentiment along the way. The actor peoples the opening scene in the gun store with a comically if somewhat stereotypically

THEATRE RHINOCEROS' *SLUGS AND KICKS* PHOTO BY KENT TAYLOR

rugged representative of the Second Amendment, for instance, as well as an equally familiar "doood" dude at the service counter. Afterward, we follow Copeland, a just barely coping dad, home to the house recently abandoned by his wife, and through the ordinary routines that become unbearable to the clinically depressed. Copeland also recreates interviews he's made with other survivors of suicidal depression. Telling someone about such things is vital to preventing their worst outcomes, says Copeland, and telling his own story is meant to encourage others. It's a worthy aim but only a fitfully engaging piece, since as drama it remains thin, standing at perhaps too respectful a distance from the convoluted torment and alienation at its center. (Avila)

BAY AREA

Acid Test: The Many Incarnations of Ram Dass Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$15-50. Thu-Fri, 8pm; Sat, 5pm. Extended through Jan 5. Lynne Kaufman's new play stars Warren David Keith as the noted spiritual figure.

The Kipling Hotel: True Misadventures of the Electric Pink '80s Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$20-50. Sat, 8:30pm; Sun, 7pm. Extended through Dec 16. This new autobiographical solo show by Don Reed, writer-performer of the fine and long-running *East 14th*, is another slice of the artist's journey from 1970s Oakland ghetto to comedy-circuit respectability — here via a partial debate-scholarship to UCLA. The titular Los Angeles residency hotel was where Reed lived and worked for a time in the 1980s while attending university. It's also a rich mine of memory and material for this physically protean and charismatic comic actor, who sails through two acts of often hilarious, sometimes touching vignettes loosely structured around his time on the hotel's young wait staff, which catered to the needs of elderly patrons who might need conversation as much as breakfast. On opening night, the episodic narrative seemed to pass through several endings before settling on one whose tidy moral was delivered with too heavy a hand, but if the piece runs a little long, it's only the last 20 minutes that noticeably meanders. And even with some awkward bumps along the way, it's never a dull thing watching Reed work. (Avila)

The Sound of Music Julia Morgan Theatre, 2640 College, Berk; www.berkeleyplayhouse.org. \$15-35. Thu-Sat, 7pm (also Sat, 2pm); Sun, noon and 5pm. Through Dec 2. Berkeley Playhouse opens its fifth season with the Rodgers and Hammerstein musical.

Toil and Trouble La Val's Subterranean, 1834 Euclid, Berk; www.impacttheatre.com. \$10-20. Thu-Sat, 8pm (no show Thu/22). Through Dec 8. Impact Theatre presents Lauren Gunderson's world premiere comedy inspired by *Macbeth*.

The White Snake Berkeley Repertory Theatre, Roda Theatre, 2025 Addison, Berk; www.berkeleyrep.org. \$29-99. Tue and Thu-Sat, 8pm (also Nov 29, Dec 13, and Sat, 2pm; no matinee Dec 1; no show Thu/22); Sun, 2 and 7pm. Through Dec 23. Mary Zimmerman (*Metamorphoses*) returns to Berkeley Rep with this classic romance adapted from a Chinese legend.

Wilder Times Aurora Theatre, 2081 Addison, Berk; www.auroratheatre.org. \$32-60. Tue, 7pm; Wed-Sat, 8pm; Sun, 2 and 7pm. Through Dec 9. Aurora Theatre performs a collection of one-acts by Thornton Wilder.

The World's Funniest Bubble Show Marsh Berkeley, 2120 Allston, Berk; www.themarsh.org. \$8-50. Fri/23-Sun/25, 11am. Louis "The Amazing Bubble Man" Pearl brings his lighter-than-air show back to the Marsh.

PERFORMANCE/DANCE

BATS Improv Bayfront Theater, B350 Fort Mason Center, SF; www.improv.org. \$20. "Theatresports," Fri, 8pm, through Dec 21. "Family Drama," Sat/24, 8pm.

"San Francisco Magic Parlor" Chancellor Hotel Union Square, 433 Powell, SF; www.sfmagicparlor.com. Thu-Sat, 8pm. Ongoing. \$40. Magic vignettes with conjurer and storyteller Walt Anthony. **SFBG**

ON THE CHEAP



Listings compiled by George McIntire. Submit items for the listings at listings@sfbg.com. For further information on how to submit items for the listings, see Picks.

WEDNESDAY 21

Pre-Thanksgiving Farmers Market Ferry Plaza, SF. www.cuesa.org. 10am-2pm, free. If you want to really impress your incoming family members with a fine and sustainable T-Day spread, then you must head to town's most swank farmers market to take care of last-minute shopping. Watch for the free recipe booklets staff will be handing out if you need ideas for what to actually do with all those veggies.

THURSDAY 24

Vegetarian/vegan Thanksgiving potluck The Loughborough Center, 1184 Broderick, SF. RSVP at (415) 498-0385. 3pm, \$1 donation with food contribution, \$10 without contribution. East Bay: Unitarian Universalist Fellowship Church, 1606 Bonita, Berk. RSVP at howarddy@gmail.com or (510) 562-9934. 4pm, \$2 donation with food contribution, \$12 without contribution. Intentional community is the name of the game at these two animal-free potlucks, sponsored by the venerable SF Vegetarian Society. Cook for your fellow veg-heads this year. Vegan dishes are preferred. Bring utensils and plates to minimize landfill impact. Give thanks for healthy food, and an aware community.

FRIDAY 23

Pizzichillo and Gordon glass art Pizzichillo and Gordon Studio, 2680 Union, Oakl. (510) 832-8380. www.quepasaglass.com. Through Dec/15. Opening reception: 10am-4pm, free. Bruce Pizzichillo and Darl Gordon have been making vibrant and unique pieces of glass art-work since 1980, and are inviting you to peruse this assemblage of their masterpieces, featuring vases, bowls, pitchers, and jewelry. Take note, those of you looking to buy arty gifts for friends, relatives, and anyone you hold dear in your life — this is a great place for local browsing.

Language of Cloth winter pop-up sale The Language of Cloth, 650A Guerrero, SF. (415) 431-7761. www.thelanguageofcloth.com. Open every Friday, Saturday, and Sunday through Dec. 30. 10am-6pm, free. If you're looking for gifts that possess color and personality, look no further than this temporary story in a Mission garage. The man behind the sale is Daniel Gundlach, who is so committed to providing San Francisco with quality textiles he goes on yearly excursions to countries like Thailand and Laos, sometimes spending half the year in Indonesia.

Food Social The New Parish, 579 18th St., Oakl. (510) 409-0651. www.food-social.org. 5-9pm, \$5. An event on the opposite of the stress spectrum from Black Friday shopping, FuncheapSF would like you to come by and relax in Oakland's Uptown neighborhood. A \$5 ticket gets you a complimentary beer and a raffle ticket to win prizes such as an iPad Mini. Good food,

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SATURDAY 24

Craftwomen Celebration Herbst Pavilion, Fort Mason, SF. (650) 615-6838. www.celebrationofcraftwomen.org. Sat/24-Sun/25 and Dec. 1-2, 10am-5pm, free. Over 150 female artists display their fine arts and crafts at the 34th year of this fair. Come by to shop, to eat, to listen to live music, and place a bet in the silent auction.

SUNDAY 25

Treasure Island Flea Market Great Lawn, Ave of the Palms, Treasure Island, SF. www.treasureislandflea.com. 10am-4pm, \$3. Treasure Island isn't just some place that hosts a kick ass festival once a year every October, other things happen there too. One of the non-Treasure Island Music Festival happenings is the Treasure Island Flea Market where there'll be various designers, outdoor exhibits, scavenger hunts, and food trucks present.

Womyn of Color Arts and Crafts Show La Peña Cultural Center, 3105 Shattuck, Berk. (510) 849-2568. www.lapena.org. 10:30am-4:30pm, free. This East Bay center of song, dance, art, and community hosts a gift fair showcasing women of color, for the 18th year in a row.

MONDAY 26

Marbles: Mania, Depression, Michelangelo, and Me The Booksmyth, 1644 Haight, Berk. (415) 863-8688. www.booksmyth.com. 7:30pm, free. Storytelling is a much a part of Ellen Forney as fog is a part of SF weather. Diagnosed with bipolar disorder before her 30th birthday, Forney turned what most people saw as an obstacle into inspiration for her new book and memoir *Marbles: Mania, Depression, Michelangelo, and Me*. Come hear her talk about her struggles and triumphs with bipolar disorder.

TUESDAY 27

"Native Plants of San Francisco" St. Philip's Catholic Church, 725 Diamond, SF. (415) 750-9986. www.sanfranciscohistory.com. 7pm, \$5. Despite being the second densest big city in the country, San Francisco is blessed with stunning native flora. Native San Franciscan and natural world devotee Greg Gaar would like to inform you on the evolution of our fair city's beaches, coastal prairies, trees, creeks, lakes, and marshes at his presentation at the St. Philip's Church, sponsored by the SF History Association.

Nerd Nite The Stork Club, 2330 Telegraph, Oakl. (510) 444-6174. www.eastbay.nerdnite.com. 7pm, \$8. Calling all nerds! Calling all nerds! Last month's East Bay Nerd Nite was so well-received, organizers are presenting an encore of the geekalicious event. At this installment, there'll be talks by a UC Berkeley low-temperature physicist and a presentation by a chemist on all things luminescent. **SFBG**

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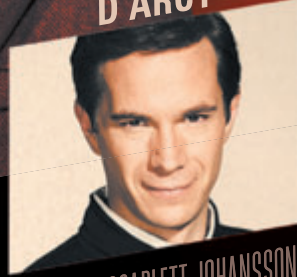
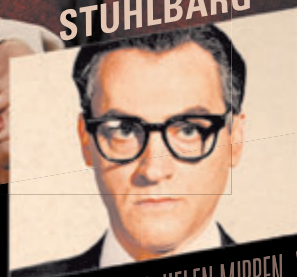
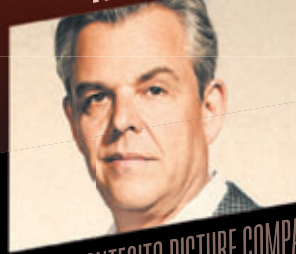
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Film listings are edited by Cheryl Eddy. Reviewers are Kimberly Chun, Dennis Harvey, Lynn Rapoport, and Sara Vizcarrondo. For rep house showtimes, see Rep Clock.

OPENING

The Big Picture Trading places, especially under sinister circumstances, seems unnervingly easy to do — if you're the talented Mr. Ripley or *The Big Picture*'s adorably scruffy bourgeois-on-the-run Paul (Romain Duris of 2005's *The Beat That My Heart Skipped*). Coming from wealth and amiably going through the motions of upper-mid-die-class lawyerly life with his wife (Marina Fois) and kids, Paul is accustomed to relegating his love of photography to the sidelines as a hobby. So when photojournalist neighbor Gregoire (Eric Ruf) has a freakish accident, Paul throws himself down the rabbit hole of another man's identity. Is it possible to completely start over — and is there a kind of freedom in death? Working from Douglas Kennedy's novel, director and co-writer Eric Lartigau keeps his camera firmly fixed on his camera-wielding, metamorphosing lead, sidestepping the meta and going for the clearly Hitchcockian (though Hitch would probably reject the occasional cheesy slow-motion effect and reach for something more visually or technically audacious). To his credit, Lartigau keeps the audience guessing even beyond the credits, making this noir something of an artist's parable, while Duris makes you root for his haunted, puppy-dog-ish Paul as he falls, finds his métier, and tumbles once more. (1:50) *Embarcadere*. (Chun)

Chasing Ice Even wild-eyed neocons might reconsider their declarations that global warming is a hoax after seeing the work of photographer James Balog, whose images of shrinking glaciers offer startling proof that our planet is indeed being ravaged by climate change (and it's getting exponentially worse). Jeff Orlowski's doc follows Balog and his Extreme Ice Survey team as they brave cruel elements in Iceland, Greenland, and Alaska, using time-lapse cameras to record glacier activity, some of it quite dramatic, over months and years. Balog is an affable subject, doggedly pursuing his work even after multiple

knee surgeries make him a less-than-agile hiker, but it's the photographs — as hauntingly beautiful as they are alarming — that make *Chasing Ice* so powerful. Could've done without Scarlett Johansson crooning over the end credits, though. (1:15) *Embarcadere*. (Eddy)

"Comedic Cannibalism Double Feature" With Thanksgiving bloat imminent and *The Book of Mormon* opening downtown, the SF Cult and Psychotronic Film Society are providing you with a heapin' helpin' of relevant cinema. First up is Mormon creators Trey Parker and Matt Stone's pre-South Park endeavor *Cannibal! The Musical* (1993), their dully sung and occasionally danced spin on the tale of Alferd Packer, who started out in a group of 21 men heading from Provo, Utah toward Colorado gold mines in late 1873. By the time he surfaced again about six months later, several people had died, possibly murdered and supposedly eaten. (Historians exhuming the actual bodies over a century later found no conclusive evidence supporting that legend.) The film earned its own notoriety being rejected by the Sundance Festival (so much for Utah pride!), which prompted its producer to hold a "guerilla" screening that perhaps inspired future Sundance ripostes-rivals like Slamdance. Cheesy, bloody, and melodic, *Cannibal! The Musical* (which these days is not infrequently performed live on stage) finds the Parker-Stone sensibility in gestative form, but it definitely has its moments, what with songs like "Hang the Bastard," "Shpadoinkle," "When I Was on Top of You," and "Let's Build a Snowman." The co-feature is Bob Balaban's 1989 *Parents*, an excellent black comedy satirizing Eisenhower-era America with Randy Quaid and Mary Beth Hurt as hyper-normal suburbanites whose young son (Bryan Madsen) suspects they have a dark secret life. And oh yes they certainly do. Underappreciated both critically and commercially at the time, *Parents* is a queasy, funny, near-perfect little jewel. *Victoria*. (Harvey)

The Comedy Though it stars Adult Swim personalities Tim Heidecker and Eric Wareheim, and has a seemingly obvious title, *The Comedy* is not what you think it is. Prepare to cringe, be out-

raged, or (worst of all) be bored, as Heidecker's character — a 35-year-old hipster whose schlubby appearance belies the fact that he's swimming in inherited wealth — drifts around New York, provoking unsuspecting victims with his awkward, obnoxious behavior. He's sarcastic, entitled, and appears to have no actual emotions. It's possible that *The Comedy* (directed by Rick Alverson, who's also credited as a co-writer, though I'd guess some of the film is improvised) is aiming to make a larger statement (generational malaise?), but the film is most notable for its sustained mood of who-gives-a-fuck-ness. Tight close-ups further underscore how self-centered the characters are, a choice designed to heighten the audience's discomfort. You can't engage with anyone in *The Comedy*, but neither can you look away. (1:34) *Roxie*. (Eddy)

Hitchcock See "The Master." (1:32)

Life of Pi Several filmmakers including Alfonso Cuarón, Jean-Pierre Jeunet, and M. Night Shyamalan had a crack at Yann Martel's "unfilmable" novel over the last decade, without success. That turns out to have been a very good thing, since Ang Lee and scenarist David Magee have made probably the best movie possible from the material — arguably even an improvement on it. Framed as the adult protagonist's (Irrfan Khan) lengthy reminiscence to an interested writer (Rafe Spall) it chronicles his youthful experience accompanying his family and animals from their just shuttered zoo on a cargo ship voyage from India to Canada. But a storm capsizes the vessel, stranding teenaged Pi (Suraj Sharma) on a lifeboat with a mini menagerie — albeit one swiftly reduced by the food chain in action to one Richard Parker, a whimsically named Bengal tiger. This uneasy forced cohabitation between Hindu vegetarian and instinctual carnivore is an object lesson in survival as well as a fable about the existence of God, among other things. Shot in 3D, the movie has plenty of enchanted, original imagery, though its outstanding technical accomplishment may lie more in the application of CGI (rather than stereoscopic photography) to something reasonably intelligent for a change. First-time actor Sharma is a natural, while his costar gives the most remarkable performance by a wild animal this side of Joaquin Phoenix in *The Master*. It's not a perfect film, but it's a charmed, lovely experience. (2:00) *Balboa*. (Harvey)

Red Dawn See "A Hello to Arms." (1:34)

Rise of the Guardians There's nothing so camp as "Heat Miser" from *The Year Without a Santa Claus* (1974) in *Rise of the Guardians*, but there's plenty here to charm all ages. The mystery at its center: we open on Jack Frost (voiced by Chris Pine) being born, pulled from the depths of a frozen pond by the Man on the Moon and destined to spread ice and cold everywhere he goes, invisible to all living creatures. It's an individualistic yet lonely lot for Jack, who's styled as an impish snowboarder in a hoodie and armed with an icy scepter, until the Guardians — spirits like North/Santa Claus (Alec Baldwin), the Tooth Fairy (Isla Fisher), and the Easter Bunny (Hugh Jackman) — call on him to join them. Pitch the Boogeyman (Jude Law) is threatening to snuff out all children's hopes and dreams with fears and nightmares, and it's up to the Guardians must keep belief in magic alive. But what's in it for Jack, except the most important thing: namely who is he and what is his origin story? Director Peter Ramsey keeps those



fragile dreams aloft with scenes awash with motion and animation that evokes the chubby figures and cozy warm tones of '70s European storybooks. And though Pine verges on blandness with his vocal performance, Baldwin, Jackman, and Fisher winningly deliver the jokes. (1:38) *Balboa*. (Chun)

but neglectful Karenin) is upended when she enters a mutually passionate affair with dashing military officer Count Vronsky (Aaron Taylor-Johnson, miscast). Scandal and tragedy ensue. There's nothing wrong with the screenplay, by Tom Stoppard no less. What's wrong is Wright's bright idea of staging the whole shebang as if it were indeed staged — a theatrical production in which nearly everything (even a crucial horse race) takes place on a proscenium stage, in the auditorium, or "backstage" among riggings. Whenever we move into a "real" location, the director makes sure that transition draws attention to its own cleverness as possible. What, you might ask, is the point? That the public social mores and society Anna lives in are a sort of "acting"? Like wow. Add to that another brittle, mannered performance by Wright's muse Knightley, and there's no hope of involvement here, let alone empathy — in love with its empty (but very prettily designed) layers of artifice, this movie ends up suffocating all emotion in gilded horse-shit. The reversed-fortune romance between Levin (Domhall Gleeson) and Kitty (Alicia Vikander) does work quite well — though since

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Tolstoy called his novel *Anna Karenina*, it's a pretty bad sign when the subsidiary storyline ends up vastly more engaging than hers. (2:10) *Albany, Metreon, Piedmont, Sundance Kabuki*. (Harvey)

Brooklyn Castle Geeks rock — that much we all know in the science- and math-rich Bay Area. That doesn't lessen the impact of this documentary about Brooklyn I.S. 318's young chess players, who have won the most junior high chess championships in the country and were the first middle school team to win the US Chess Federation's national high school championship. With 60-plus percent of the students below the federal poverty level, the players certainly aren't rolling in privilege, especially during these budget-slashing times. Nonetheless, with the help of caring teachers and an intensive chess class, the school's players, spanning a spectrum of skills with some surpassing even Einstein's rating, have managed to bring home state and national championships for the school — and vastly improved their prospects along the way. They range from Rochelle, the shy girl who has the chance to become the first African American female chess master; Alexis, the boy who yearns to get into a good high school and college to care for his immigrant parents; Justus, the sixth-grade chess prodigy who's already a master and suffers intensely when he loses; and Pobo, the sweet-faced son of Nigerian émigrés who says he probably wouldn't even be in school if not for chess. *Brooklyn Castle* is about chess, yes, as director Katie Dellamaggiore takes the time to spell out the rating and tournament point systems, but it's also just as importantly about the kids, who are smart, strategic, and getting primed to play the game of life. (1:42) *Opera Plaza*. (Chun)

Holy Motors Holy *moly*. Offbeat auteur Leos Carax (1999's *Pola X*) and frequent star Denis Lavant (1991's *Lovers on the Bridge*) collaborate on one of the most bizarrely wonderful films of the year, or any year. Oscar (Lavant) spends every day riding around Paris in a white limo driven by Céline (Edith Scob, whose eerie role in 1960's *Eyes Without a Face* is freely referenced here). After making use of the car's full complement of wigs, theatrical make-up, and costumes, he emerges for "appointments" with unseen "clients," who apparently observe each vignette as it happens. And don't even try

to predict what's coming next, or decipher what it all means, beyond an investigation of identity so original you won't believe your eyes. This wickedly humorous trip through motion-capture suits, graveyard photo shoots, teen angst, back-alley gangsters, old age, and more (yep, that's the theme from 1954's *Godzilla* you hear; oh, and yep, that's pop star Kylie Minogue) is equal parts disturbing and delightful. Movies don't get more original or memorable than this. (1:56) *Embarcadero, Shattuck*. (Eddy)

Lincoln Distinguished subject matter and an A+ production team (Steven Spielberg directing, Daniel Day-Lewis starring, Tony Kushner adapting Doris Kearns Goodwin, John Williams scoring every emotion juust so) mean *Lincoln* delivers about what you'd expect: a compelling (if verbose), emotionally resonant (and somehow suspenseful) dramatization of President Lincoln's push to get the 13th amendment passed before the start of his second term. America's neck-deep in the Civil War, and Congress, though now without Southern representation, is profoundly divided on the issue of abolition. Spielberg recreates 1865 Washington as a vibrant, exciting place, albeit one filled with so many recognizable stars it's almost distracting wondering who'll pop up in the next scene: Jared Harris as Ulysses S. Grant! Joseph Gordon-Levitt as Robert Lincoln! Lena Dunham's shirtless boyfriend on *Girls* (Adam Driver) as a soldier! Most notable among

the huge cast are John Hawkes, Tim Blake Nelson, and a daffy James Spader as a trio of lobbyists; Sally Field as the troubled First Lady; and likely Oscar contenders Tommy Lee Jones (as winningly cranky Rep. Thaddeus Stevens) and Day-Lewis, who does a reliably great job of disappearing into his iconic role. (2:30) *1000 Van Ness, SF Center, Shattuck, Sundance Kabuki*. (Eddy)

Silver Linings Playbook After guiding two actors to Best Supporting Oscars in 2010's *The Fighter*, director David O. Russell returns (adapting his script from Matthew Quick's novel) with another darkly comedic film about a complicated family that will probably earn some gold of its own. Though he's obviously not ready to face the outside world, Pat (Bradley Cooper) checks out of the state institution he's been court-ordered to spend eight months in after displaying some serious anger-management issues. He moves home with his football-obsessed father (Robert De Niro) and worrywart mother (Jacki Weaver of 2010's *Animal Kingdom*), where he plunges into a plan to win back his estranged wife. Cooper plays Pat as a man vibrating with troubled energy — always in danger of flying into a rage, even as he pursues his forced-upbeat "silver linings" philosophy. But the movie belongs to Jennifer Lawrence, who proves the chops she showcased (pre-*Hunger Games* megafame) in 2010's *Winter's Bone* were no fluke. As the damaged-but-determined Tiffany, she's the left-field element that jolts Pat out of his crazytown funk; she's also the only reason *Playbook*'s dance-competition subplot doesn't feel eye-rolling clichéd. The film's not perfect, but Lawrence's layered performance — emotional, demanding, bitchy, tough-yet-secretly-tender — damn near is. (2:01) *Piedmont, SF Center, Shattuck*. (Eddy)

The Twilight Saga: Breaking Dawn - Part 2 The final installment of the *Twilight* franchise picks up shortly after the medical-emergency vampirization of last year's *Breaking Dawn - Part 1*, giving newly undead Bella Swan (Kristen Stewart) just enough time to freshen up after nearly being torn asunder during labor by her hybrid spawn, Renesmee. In a just world, Bella and soul mate Edward Cullen (Robert Pattinson) would get more of a honeymoon period, given how badly *Part 1*'s actual honeymoon turned out. Alas, there's just enough time for some soft-focus vampire-on-vampire action (a letdown after all the talk of rowdy undead sex), some catamount hunting, some werewolf posturing, a reunion with Jacob (Taylor Lautner), and a few seconds of Cullen family bonding, and then those creepy Volturi are back, convinced that the Cullens have committed a vampire capital crime and ready to exact penance. Director Bill Condon (1998's *Gods and Monsters*, 2004's *Kinsey*) knows what the Twi-hards want and methodically does it out, but the overall effect is less sweeping action and shivery romance and more "I have bugs crawling on me — and yet I'm bored." Some of that isn't his fault — he bears no responsibility for naming Renesmee, for instance, to say nothing of a January-May subplot that we're asked to wrap our brains around. But the film maintains such a loose emotional grip, shifting clumsily and robotically from comic interludes to unintentionally comic interludes to soaring-music love scenes to attempted pathos to a snowy battlefield where the only moment of any dramatic value occurs. Weighed down by the responsibility of bringing *The Twilight Saga* to a close, it limps weakly to its anticlimax, leaving one almost — but not quite — wishing for one more installment, a chance for a more stirring farewell. (1:55) *Metreon, 1000 Van Ness, Sundance Kabuki*. (Rapoport) **SFBG**

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ARTISTS' TELEVISION ACCESS 992 Valencia, SF; www.atasite.org. \$6-10. "Other Cinema: McCormick's Great Northwest," an experimental travelogue, plus works by Robert Machoian and Rodrigo Ojeda-Beck, Sat, 8:30.
CASTRO 429 Castro, SF; (415) 621-6120, www.castrotheatre.com. \$8.50-11. •**The Big Lebowski** (Coen, 1998), Wed, 2:30, 7, and **Thunderbolt and Lightfoot** (Cimino, 1974), Wed, 4:45, 9:15. **The Sound of Music** (Wise, 1965), presented sing-along style, Nov 23-Dec 2, 7 (also Fri/23-Sun/25 and Dec 2, 1; no shows Dec 1).
CHRISTOPHER B. SMITH RAFAEL FILM CENTER 1118 Fourth St, San Rafael; (415) 454-1222, www.cafilm.org. \$6.75-\$10.25. **A Late Quartet** (Zilberman, 2012), call for dates and times. **The Other Son** (Lévy, 2012), call for dates and times. **A Royal Affair** (Arcel, 2012), call for dates and times. **Sister** (Meier, 2012), call for dates and times. "World Ballet on the Big Screen:" works by the

Netherlands Dance Theater, Sun, 10am and Tue, 6:30. This event, \$15. With "David Thomson Presents: The Big Screen:" **The Third Man** (Reed, 1949), Sun, 7.
PACIFIC FILM ARCHIVE 2575 Bancroft, Berk; (510) 642-5249, bampfa.berkeley.edu. \$5.50-9.50. "Grand Illusions: French Cinema Classics, 1928-1960:" **Marius** (Korda, 1931), Fri, 4; **Fanny** (Allégret, 1932), Fri, 7; **César** (Pagnol, 1936), Sat, 5; **Beauty and the Beast** (Cocteau, 1946), Sat, 7:20; **Douce** (Autant-Lara, 1943), Sun, 3; **Such a Pretty Little Beach** (Allégret, 1949), Sun, 4:50; **Orpheus** (Cocteau, 1949), Tue, 7.
ROXIE 3117 and 3125 16th St, SF; (415) 863-1087, www.roxie.com. \$6.50-11. San Francisco Documentary Film Festival, through Wed/21. Visit www.sfindie.com for complete schedule. "The JFK Assassination 49 Years Later:" **JFK** (Stone, 1991), Thu, 4:45. With panel discussion to follow. **The Comedy** (Alverson, 2012), Nov 23-29, 8 and 9:45. **Daisies** (Chytilová, 1966), Nov 23-29, 6:30 (also Sat-Sun, 1).
VICTORIA 2961 16th St, SF; www.sfcult.org. \$10. •**Cannibal! The Musical** (Parker, 1993), Tue, 9, and **Parents** (Balaban, 1989), Tue, 9. **SFBG**

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LEGAL NOTICES

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346722-00. The following person is doing business as Milestone Limosine, 535 Columbus Ave. San Francisco, CA 94133. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on Oct. 23, 2012. Signed by Kadir Karahan. This statement was filed by Melissa ortiz, Deputy County Clerk, on Oct. 23, 2012. L#2010, Publication Dates: Oct. 31, Nov. 7, 14, 21, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346337-00. The following person is doing business as Ace Orchard, 644 Brannan St. #53 San Francisco, CA 94107-1512. This business is conducted by a corporation. Registrant commenced business under the above-listed fictitious business name on Oct. 9, 2012. Signed by Orchid Plant Trading Co., Phapnam Oh, CEO. This statement was filed by Karen J. Hong Yee, Deputy County Clerk, on Oct. 9, 2012. L#2009, Publication Dates: Oct. 31, Nov. 7, 14, 21, 2012.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Oct 11, 2012. To Whom It May Concern: The name of the applicant is: The Beer Hall LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 1 Polk St. San Francisco, CA 94102-5203. Type of License Applied for: 42 – ON-SALE BEER AND WINE – PUBLIC PREMISES: Nov. 14, 21, 28, 2012; L#2013.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Oct 29, 2012. To Whom It May Concern: The name of the applicant is: SDG Jazz, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 205 Franklin St. San Francisco, CA 94102-5108. Type of License Applied for: 47 – ON-SALE GENERAL EATING PLACE: Nov. 14, 21, 28, 2012; L#2014.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346609-00. The following person is doing business as High Tailin Dog Walkin, 1362 Vermont St. San Francisco, CA 94110. This business is conducted by an individual. Registrant commenced business under the above-listed fictitious business name on Oct. 19, 2012. Signed by Kristine Mill. This statement was filed by Jennifer Wong, Deputy County Clerk, on Oct. 19, 2012. L#2015, Publication Dates: Nov.14, 21, 28, Dec. 5, 2012.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0346997-00. The following person is doing business as Almanac, 2639 Lombard St. San Francisco, CA 94123. This business is conducted by a limited liability company. Registrant commenced business under the above-listed fictitious business name on Nov. 5, 2012. Signed by Adrian Albino. This statement was filed by Mariedyne L. Argente, Deputy County Clerk, on Nov. 5, 2012. L#2016, Publication Dates: Nov.14, 21, 28, Dec. 5, 2012.

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549005. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Pierre Atchley for change of name. TO ALL INTERESTED PERSONS: Petitioner Pierre Atchley filed a petition with this court for a decree changing names as follows: Present Name: Pierre Atchley. Proposed Name: Pierre Aguirre. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 12/11/2012. Time: 9:00 AM, Dept. 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Oct. 5, 2012. L#2017, Publication dates: Nov. 14, 21, 28, Dec. 5, 2012.

NOTICE OF TRUSTEE’S SALE File No. 7037.91613 Title Order No. 6394354 MIN No. APN 37-6236-008-01 YOU ARE IN DEFAULT UNDER A DEED OF TRUST, DATED 12/19/07. UNLESS YOU TAKE ACTION TO PROTECT YOUR PROPERTY, IT MAY BE SOLD AT A PUBLIC SALE. IF YOU NEED AN EXPLANATION OF THE NATURE OF THE PROCEEDING AGAINST YOU, YOU SHOULD CONTACT A LAWYER. A public auction sale to the highest bidder for cash, cashier’s check drawn on a state or national bank, check drawn by state or federal credit union, or a check drawn by a state or federal savings and loan association, or savings association, or savings bank specified in §5102 to the Financial code and authorized to do business in this state, will be held by duly appointed trustee. The sale will be made, but without covenant or warranty, expressed or implied, regarding title, possession, or encumbrances, to satisfy the obligation secured by said Deed of Trust. The undersigned Trustee disclaims any liability for any incorrectness of the property address or other common designation, if any, shown herein. Trustor(s): MICHELLE TRUFFAUT, A SINGLE WOMAN Recorded: 12/28/07, as Instrument No. 2007-1512527-00, of Official Records of SAN FRANCISCO County, California. Date of Sale: 11/27/12 at 2:00 PM Place of Sale: At the Van Ness Avenue entrance to the San Francisco City Hall, 400 Van Ness Avenue., San Francisco, CA The purported property address is: 22 & 24 ARLETA AVENUE, SAN FRANCISCO, CA 94134 Assessors Parcel No. 37-6236-008-01 The total amount of the unpaid balance of the obligation secured by the property to be sold and reasonable estimated costs, expenses and advances at the time of the initial publication of the Notice of Sale is \$405,932.28. If the sale is set aside for any reason, the purchaser at the sale shall be entitled only to a return of the deposit paid, plus interest. The purchaser shall have no further recourse against the beneficiary, the Trustor or the trustee. NOTICE TO POTENTIAL BIDDERS: If you are considering bidding on this property lien, you should understand that there are risks involved in bidding at a trustee auction. You will be bidding on a lien, not on the property itself. Placing the highest bid at a trustee auction does not automatically entitle you to free and clear ownership of the property. You should also be aware that the lien being auctioned off may be a junior lien. If you are the highest bidder at the auction, you are or may be responsible for paying off all liens senior to the lien being auctioned off, before you can receive clear title to the property. You are encouraged to investigate the existence, priority and size of outstanding liens that may exist on this property by contacting the county recorder’s office or a title insurance company, either of which may charge you a fee for this information. If you consult either of these resources, you should be aware that the same lender may hold more than one mortgage or deed of trust on the property. NOTICE TO PROPERTY OWNER: The sale date shown on this notice of sale may be postponed one or more times by the mortgagee, beneficiary, trustee, or a court, pursuant to Section 2924g of the California Civil Code. The law requires that information about trustee sale postponements be made available to you and to the public, as a courtesy to those not present at the sale. If you wish to learn whether your sale date has been postponed, and if applicable, the rescheduled time and date for the sale of this property, you may call 877-484-9942 or visit this Internet Web site www.USA-Foreclosure.com or www.Auction.com using the file number assigned to this case 7037.91613. Information about postponements that are very short

in duration or that occur close in time to the scheduled sale may not immediately be reflected in the telephone information or on the Internet Web site. The best way to verify postponement information is to attend the scheduled sale. Date: November 2, 2012 NORTHWEST TRUSTEE SERVICES, INC., as Trustee Bonita Salazar, Authorized Signatory 1241 E. Dyer Road, Suite 250, Santa Ana, CA 92705 Sale Info website: www.USA-Foreclosure.com or www.Auction.com Automated Sales Line: 877-484-9942 Reinstatement and Pay-Off Requests: 866-387-NWTS THIS OFFICE IS ATTEMPTING TO COLLECT A DEBT AND ANY INFORMATION OBTAINED WILL BE USED FOR THAT PURPOSE ORDER # 7037.91613: 11/07/2012,11/14/2012,11/21/2012

ORDER TO SHOW CAUSE FOR CHANGE OF NAME CASE NUMBER: CNC-12-549078. SUPERIOR COURT, 400 McAllister St. San Francisco, CA 94102. PETITION OF Doris Tao Chun Lin-Song for change of name. TO ALL INTERESTED PERSONS: Petitioner Doris Tao Chun Lin-Song filed a petition with this court for a decree changing names as follows: Present Name: Doris Tao Chun Lin-Song. Proposed Name: Doris Lin-Song. THE COURT ORDERS that all persons interested in this matter shall appear before this court at the hearing indicated below to show cause, if any, why the petition for change of name should not be granted. NOTICE OF HEARING Date: 1/10/2013. Time: 9:00 AM, Room 514. Signed by Donald Sullivan, Presiding Judge of Superior Court on Nov. 1, 2012. L#2018, Publication dates: Nov. 14, 21, 28, Dec. 5, 2012.

NOTICE OF APPLICATION TO SELL ALCOHOLIC BEVERAGES. Date of Filing Application: Nov. 9, 2012. To Whom It May Concern: The name of the applicant is: KenKen Ramen LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3376 18th St. San Francisco, CA 94110-1817. Type of License Applied for: 41 – ON-SALE BEER AND WINE – EATING PLACE: Nov. 14, 21, 28, 2012; L#2020.

FICTITIOUS BUSINESS NAME STATEMENT FILED NO. A-0347218-00. The following person is doing business as The Boneyard, 360 Barneveld San Francisco, CA 94124. This business is conducted by a general partnership. Registrant commenced business under the above-listed fictitious business name on Nov. 15, 2012. Signed by Richard Mainzer. This statement was filed by Michael Jaldon, Deputy County Clerk, on Nov. 15, 2012. L#2021, Publication Dates: Nov. 21, 28, Dec. 5, 12, 2012.

NOTICE OF APPLICATION FOR CHANGE IN OWNERSHIP OF ALCOHOLIC BEVERAGE LICENSE. Date of Filing Application: Nov. 7, 2012. To Whom It May Concern: The name of the applicant is: 687 McAllister, LLC. The applicant listed above is applying to The Department of Alcoholic Beverage Control to sell alcoholic beverages at: 3805 Noriega St., San Francisco, CA 94122-3933. Type of Licenses Applied for: 48 – ON-SALE GENERAL PUBLIC PREMISES. L#2022; Publication Date: Nov. 21, 2012.

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GUARDIAN

NOV. 21-27, 2012

ARIES

March 21-April 19

No one can promise you a perfect future, and if they do you've gotta know that they're lying. A life well-lived is a life riddled with mistakes and failures because "perfection" doesn't exist. Don't avoid these things. Instead, be willing to find the seeds of possibility and revelation in each risk that you survive.

TAURUS

April 20-May 20

When things get out of balance this week, the best thing to do is to call your limits. Don't be as worried about what you might miss out on as you are about the quality of your participation, Taurus. Know yourself well enough to know what is a great opportunity and what will end up being more trouble than it's worth.

GEMINI

May 21-June 21

Let the things that frustrate you most inspire you to change. This week you may find your fears trying to convince you that there are no options other than bad ones, but that's only true if you want everyone and everything to change except for your own sweet self. Start your improvements with you.

CANCER

June 22-July 22

You are responsible for who you choose to be, Cancer. This week you should rise to the occasion very deliberately; your emotions may inspire you to feel stuck or victimized, but your actions should not reflect that. Embody wisdom based on introspection and remain willing to bring forth the best in situations.

LEO

July 23-Aug. 22

The promises you make when you feel awesome seem easy to follow through on; when times get tough, though, you are unlikely to feel so easygoing about everything you're committed to. Consider adjusting your commitments so that you don't get maxed out before you get maxed out.

VIRGO

Aug. 23-Sept. 22

Don't be in such a rush to change things that you create chaos, Virgo. This week you're only allowed to forge ahead when you've got your head sorted. Put all of your worries about how things might turn out on the shelf and focus on the most effective ways to participate in the here and now.

BY JESSICA LANYADOO

Jessica Lanyadoo has been a psychic dreamer for 18 years. Check out her Web site at www.lovelanyadoo.com or contact her for an astrology or intuitive reading at (415) 336-8354 or dreamyastrology@gmail.com.

LIBRA

Sept. 23-Oct. 22

The terrifying truth is that if we got what we truly wanted, most of us would be horrified with the results. This week should find you investigating what your real intentions are for yourself. You are on the verge of manifesting your secret hopes, so make sure you want what you're asking for.

SCORPIO

Oct. 23-Nov. 21

You are on your way to making major improvements in your life, Scorpio. This week you need to make sure you don't put all of your problem-solving energy in the direction of your fears though. Consider the risks at hand, cultivate patience, and then put on your Action Slacks and get to work.

SAGITTARIUS

Nov. 22-Dec. 21

When you slow down and stop trying to control how things go, you will be better able to feel how uncomfortable you are right now. It sucks but also is so good. By feeling what's uncomfortable, you can start to let go of the ways in which you are attached to stuff staying the same. Change you, not your situation.

CAPRICORN

Dec. 22-Jan. 19

You have a long-standing relationship with some attitude, bond, or habit that that is hurting more than it helps. Instead of trying to force the way things used to be onto whatever is happening now, plot a whole new course. Don't focus on what you leave behind as much as what lies ahead.

AQUARIUS

Jan. 20-Feb. 18

The upcoming phase of your life is going to be marked by fun and courage if you play your cards right. You need to make some deep shifts in how you relate to the people you're closest to, and if you take yourself too seriously or hold others at bay, you'll miss your chance. Engage with an open heart this week.

PISCES

Feb. 19-March 20

If you don't properly trust in your own instincts, you're like a fish outta water, Pisces. You must tend to yourself before you can figure anything out this week. Focus your attention inwards so you can figure out what you need in order to see clearly. Fear makes for a foggy lense, and only you can clear it up.

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